PRICE 10 CENTS MAY 18, 1918

DRAMATIC MIRROR

DOROTHY DALTON
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A PATRIOTIC INDUSTRY AND ITS LOCAL CENSORS

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Ambassador Gerard Denounces It Because It Would Help German Propaganda

Our postage on magazines is FOUR times the Canada rate. Our Congress has increased magazine postage by 50 to 900 per cent through a "zone" system — and during the greatest crisis this nation has ever faced.

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Our Congress has passed a law to throttle reading during the war and after it by this postal "zone" system and a 50 to 900 per cent postage increase! Demand its repeal—at once.

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AMBASSADOR JAMES W. GERARD

Restrict periodical reading and you aid German propaganda — read Ambassador Gerard's condemnation of this same postal "zone" law.

Oppose this law. Write to your Senators and Congressmen against this disastrous postal "zone" law—and demand its repeal.

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Ambassador Gerard Said:

"**Now we have to meet this German Propaganda.** The war is not going to last forever—and you have seen what German Propaganda has done in Russia. These are grave dangers, and they only go to show what can happen in a country like Russia.

"**Fortunately, they cannot propaganda** this country as they can Russia, because we have great publications that go all over the country and have unified the whole country and the whole continent. **That is why I am against the postal zone law passed in the last Congress** putting an extra tax on papers sent from the cities where published.

"They forget that, whether these publications go from Philadelphia, from San Francisco, or from Chicago, it is the exchange of these papers from and to all parts of the country that makes one universal, united America.

"They unify the sentiment, and that is worth far more in this war than the small amount of extra postage which the Government will obtain."

Louise Huff charms a rural chauffeur in "Mile-a-Minute Kendall" (Paramount)

Agnes Ayres in "The Enchanted Profile" (General) believes in living up to the title of her play

Harry Carey in "The Scarlet Drop" (Universal) finds a sympathetic listener to his plans.

Over the hills to Berlin in "Berlin via America" (Fordart), with German prisoners for guides

The race problem is not serious in "Mary's Frame-up," (Mutual), in which Billie Rhodes appears

Viola Dana is a distraught heroine in "Riders of the Night," a Metro picture

Mabel Normand in "Joan of Plattsburgh" (Goldwyn) "hears voices"—of duty

Olga Petrova in "Tempered Steel" (Petrova) has the villain in the case at bay

DRAMATIC MIRROR
OF MOTION PICTURES AND THE STAGE

VOL. LXXVIII
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MAY 18, 1918

A PATRIOTIC INDUSTRY AND ITS CENSORS

Motion Picture Industry to Have Co-operation of Patriotic Societies in Ridding Films of Pro-German Censorship — Situation in Chicago Intolerable

Because of the importance of the movement to eliminate unpatriotic censors, the series of articles "What About Your Theater This Summer?" is omitted this week. The third article in the series will be printed in next week's MIRROR

PATRIOTIC societies are to co-operate with the motion picture industry in eradicating pro-German censorship of films in Chicago, Philadelphia, Boston and other large cities.

Following upon the elimination of certain parts of D. W. Griffith's "Hearts of the World" at the hands of the Pennsylvania Board of Censorship, the report of which THE MIRROR printed exclusively in its last issue, a MIRROR representative interviewed a high official of the American Defense Society and was informed that this organization had taken up the consistently unpatriotic activities of local film censors with a view to replacing them by men who have the interest and welfare of the country at heart.

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THE American Defense Society and other patriotic organizations cannot—and should not—act alone in arousing public opinion. They must have the eager co-operation of the entire motion picture industry—producers, exhibitors, players and trade papers.

There can be no question of patriotism on the part of those engaged in the motion picture industry. They are solidly behind the Government. They are giving their blood and treasure generously and uncomplainingly to the battle for democracy. But their efforts go for naught while the industry is infested with petty autocrats who are playing the Kaiser's game by censoring any picture designed to stimulate the patriotism of the country.

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THE situation in Chicago is worse than any prevailing in other cities. There a Major Funkhouser holds the scales of judgment over all motion picture exhibitions. He appears to be solidly intrenched by virtue of the aid and approval, it is said, of a powerful political machine.

Funkhouser came into notice first in this connection through forbidding "The Little American" to be shown. The producers took the matter to the courts and won vindication. Public opinion later supported the opinion of the courts.

Funkhouser, however, continued to defy public opinion. When "The Spy" was shown in Chicago he again appeared on the scene and eliminated certain parts of it which he considered "revolting to the eyes of children." Again the courts were resorted to, and again they upheld the right of the producers.

Recently he has reclaimed film prominence by banning parts of the James W. Gerard picture, "My Four Years in Germany," and the Griffith spectacle, "Hearts of the World."

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WHAT a reflection upon the intelligence and patriotism of the citizens of Chicago to confide their motion picture entertainment to such a man! It is a ridiculous situation from any point of view to put into the hands of one subordinate official without any special qualifications the power to control in the second largest city in America an industry which represents investments of millions.

But when that one man is obviously opposed to the exhibition of any photoplay scenes in which the barbarity of Germans is pictured graphically a condition is presented which is ridiculous and intolerable.

Chicago, however, is not the only city suffering from seeming pro-German censorship. Philadelphia and Boston, too, have placed bans upon patriotic pictures.

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SUCH a photoplay as "Hearts of the World," which bears the official approval of the French and British Governments, has a special mission to perform. It is a direct call to arms and patriotism. It has been declared one of the most effective aids in stimulating the sale of Liberty Bonds. It is being shown in New York—as is "My Four Years in Germany" and other patriotic pictures—with the full approval of the National Board of Review.

Patriotism cannot be sectional if the country is to be victorious. New York's picture censors, like its picture players, producers and exhibitors, are patriotic. (S. L. Rothapfel and other prominent exhibitors have joined the movement of the American Defense Society to withdraw all advertising from newspapers printed in German until after the war.)

Chicago, Philadelphia and Boston picture censors must also be patriotic. Public opinion demands it.

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THE Funkhousers throughout the country must go, and go at once.

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THE MIRROR

LOUIS R. REID, Managing Editor

Photoplays Cheer the Soldiers when the Conflict Is Over

WAR correspondents who veer from the incidents of the human slaughter to tell us of the other side of the life of the soldiers agree that the most satisfying diversion is the photoplay. Most of these plays are home scenes, and home is where the hearts of all who are absent turn. The comic features that intervene on the film dispel the horrors of the field and trench and the conflicts in the air.

The Y. M. C. A. War Council has been quick to see the benefits of the pictures on the screen to the men who have returned to their habitats after a day of shot and shell and death. The Council is now sending out more than 8,000,000 feet of films to the camps in France and in this country.

The demand for such scenes as are put on the screen should, and we are sure will, appeal to the concerns in the moving picture industry. The possibilities for such productions cannot be overestimated. Surrounded at every hour by desolation and misery, soldiers should be given as much of the reverse as ingenuity and money can procure. In other wars, as has been told by the poet, "Give us a song" was the cry of the combatants who survived the carnage. In this war the call is for pictures on the screen.

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Changing the Name of a Theater Should Be Carefully Considered

WHEN THE NEXT SEASON opens the Thirty-ninth Street Theater will be the Hodge Theater. That is the present plan. There have been several changes in the nomenclature of playhouses in New York within the last decade. There may be a reason for naming a theater for the street in which the theater is located, but as an off-hand proposition it ought to be avoided. Simply calling a playhouse for the street in which the house stands doesn't exactly locate the house. The Thirty-ninth Street Theater is an example. Thirty-ninth Street runs all the way across the city. It is east and west. Unless the geographical ends are qualified a stranger in the city would not know which way to start in order to find it.

Naming a theater should require some consideration. The name should be one that has some promise of "staying put." Hence, we beg leave to suggest if the house is to be named for an individual it should be given on the same principle that erects a monument. It is a rare thing to put up a memorial to one who is living. We still indulge the hope that New York will some day have theaters named after noted players and dramatists of past periods.

Why Should Producer and Dramatist of Photoplays Be Unable to Get Together?

THAT there is a lack of co-operation between the producers of photoplays and dramatists who write for the screen was made manifest in a debate a few days ago in this city between GEORGE MIDDLETON, dramatist and scenario writer, and FREDERICK B. WARREN, vice-president of the Goldwyn Picture Corporation.

Mr. MIDDLETON takes the position that producers of photoplays, as a rule, do not cultivate the assistance of dramatists who write for screen productions. Mr. WARREN contends that the dramatists belittle the motion picture in general and fail to give the best that is within them. Mr. MIDDLETON agreed to this, but insisted that the fault was with the producer. That co-operation is possible, Mr. MIDDLETON cited that the producer of a play for the spoken drama works in harmony with the playwright, and vice versa.

It should be easy for two people whose interests are nearly identical to reach an understanding. As an abstract proposition, the producer must rely upon the dramatist. The reverse is likewise true. If the producer believes that the dramatist has not done his best the former is not compelled to accept the product.

No dramatist need rely upon one producer, as no producer is bound to accept the work of any one writer. When a novelist submits his story to an editor who does not like the story, the novelist seeks another market. The same rule applies to a producer and writer of the motion picture. Differences in business affairs require no public debate.

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A Home at Shakespeare's Birthplace for the Soldiery of America Now in England

AMERICAN soldiers, sailors, submarine fighters and aviators now in England are to learn something more than the science and horrors of the conflict. A London cable announces the project of erecting a home at Stratford for those of our army and navy who may be in the vicinity. This will give the fighting contingent an opportunity of seeing the birthplace of the greatest dramatist of all time. And seeing the cradle-spot, the contingent will learn more of the world's illustrious playwright than it ever has read. This knowledge will enhance interest in the play. It will add to the uplift of the drama, of which there can never be too much. It is something worth while to know that in spite of the awful curse of a conflict which has exhausted the vocabulary of adjectives that qualify sorrow and misery there is another phase. A home at the birthplace of SHAKESPEARE for American soldiery will be one of the bright spots on the red page of history that is being made every minute.

SHUBERTS GET MORE THEATERS

Additions to Control in Some Large Cities

PITTSBURGH, PA. (*Special*).—The Shubert interests have obtained control of the Pitt Theater here. It is understood the Pitt will be primarily used for runs of popular plays and musical comedies, as distinguished from the booking at the Alvin Theater, which also is supplied by the Shuberts though under lease by Harry Davis, who is local director.

The Alvin will continue to play week stands, while those attractions of sufficient drawing power to remain longer will be put into the Pitt. This, it is stated, will likely include such plays as Brady's "The Man Who Came Back," "Friendly Enemies" and other dramas of undisputed popularity.

Whether the new arrangement means the lease of the theater outright or a working agreement with the present management, the Pitt Theater Company and William Moore Patch, is not made clear.

The theater, built for a vaudeville house, was first called the Kenyon. Then it passed to the control of a Western vaudeville interest. After this William Moore Patch formed a stock company, the theater was extensively beautified in the interior and a big Wurlitzer organ introduced instead of orchestra. But after a while both orchestra and organ played and a stock company was established.

After this big photoplays were introduced, and lately stock or traveling organizations of players have been giving two to ten weeks' performances.

The Shuberts now control Poli's in Washington and the big Opera House in Boston, and are negotiating for houses in Baltimore and Atlantic City.

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Underground Passage

The Shuberts have filed plans with the municipal authorities in Boston, of an underground passage connecting the subway station at Tremont and Boylston Streets with two of their playhouses, the Majestic and the Plymouth. The passage will be virtually an extension of that which now runs from the station beneath the Little Building, and which, lengthened a few score yards, will touch side-entrances to the two theaters in question. Presumably these entrances will be enlarged; while somewhere along the way Messrs. Shubert intend to establish a general ticket office, easy of access, for all five, and possibly six, next Autumn, of the playhouses they control in Boston.

• • •

Must Collect War Tax

Daniel C. Roper, Commissioner of Internal Revenue, has ruled that Joseph Le Blang, the ticket broker, must collect the war tax on all theater tickets he sells. Le Blang filed a protest against the collection of the tax and contended that it was not obligatory.

Le Blang's attorney argued that inasmuch as he was not the direct agent of the theater, and that he was not selling on commission for the theater, it was not the duty of the ticket broker to collect the 10 per cent. tax.

HEARD ON THE RIALTO

AUGUSTUS THOMAS has returned to his native Middle West for his recent playwright material. The action of his drama, "The Copperhead," is laid in Illinois and much of its success is undoubtedly due to the realism of its atmosphere. Mr. Thomas never errs in characterization when he writes a Middle Western play.

The favor with which "The Copperhead" has been received here has influenced Mr. Thomas to write another drama with a Middle West locale. The new play is to be presented by John D. Williams next season.

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AS A RESULT of the absorption of the Chicago *Herald* by the Chicago *Examiner*, Richard Henry Little, dramatic critic of the former, will be forced to seek new affiliations as Ashton Stevens of the *Examiner* will do the play reviewing. Mr. Little has a reputation as a critic with a splendid sense of humor. In these days of flippancy and jest, when even Ibsen is not being taken with profound seriousness and Oscar Wilde's "Salome" is regarded as over-luscious verbiage, Mr. Little should have no trouble in finding a place in the Broadway sun.

Perhaps Broadway needs another critic who can puncture its buncombe in a manner that will entertain rather than offend.

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HALL CAINE has elevated or degraded himself (just as you prefer) to a position where he can be called a "punch" playwright. New York remembers his last play, "Margaret Schiller," a melodrama dealing with the German spy menace in England, in which Elsie Ferguson appeared. It did not prove the success for which its producers and author hoped, and was withdrawn after a few weeks' engagement at the New Amsterdam.

The play has recently been presented in London and there, likewise, it did not meet with any extensive popular approval. But Mr. Caine did not give up hopes of its eventual success. He retired to his study and prepared a new finish to the play.

The conclusion now takes the form of a speech in which Margaret Schiller denounces the Kaiser, smashes his portrait and cries, "Damn him! Damn him!"

• • •

WHILE HIS FIRST Broadway production, "Seventeen," continues to pile up profits, Stuart Walker has established another source of revenue in Cincinnati. He is presenting a stock company in the Ohio city which will appear in well known New York successes. Occasionally, it is said, he will try out a new play in the hope of discovering another "Seventeen." His first production in Cincinnati was "Romance," in which he appeared as the bishop. It was said to have been Mr. Walker's first appearance in a stock presentation.

• • •

IN HIS PROGRAM, delightfully free of advertising, Henry Miller announces that he plans to present new plays by Langdon Mitchell and A. E. Thomas. Willard Mack's name is not included, yet it is known that Mack has had a play accepted by Mr. Miller for the use of Ruth Chatterton next year. During the interval when he is not writing plays, acting in "Tiger Rose" and taking a conspicuous place in war entertainments, Mr. Mack is turning out motion picture scenarios for his wife, Pauline Frederick.

• • •

CARUSO recently met John McCormack in the lobby of a Boston hotel.

"How is the world's greatest tenor?" asked Caruso flatteringly.

"I didn't know that you were singing bass," replied McCormack, with characteristic Irish blarney.

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REVOLUTIONARY TENDENCIES are cropping out here and there in the theater world as well as in the domains of politics and statecraft. Comes news from London that Sir Arthur Wing Pinero—the Pinero of the searching and compelling dramas of domesticity—is writing a musical comedy. He is preparing a musical version of "In Chancery," a play which he wrote several years ago for the late Edward Terry.

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DURING THE INFORMAL discussion which followed a dinner of the Actors' and Authors' Theater, Inc., at the Cafe des Beaux Arts the other night, John Corbin, dramatic critic of the *Times*, divulged some very interesting information concerning the rejection by the New Theater Company of a number of plays which later became among the greatest successes that Broadway has known.

The New Theater was struggling under a deficit of $3,000,000 at the time that several of these plays were submitted, and the success which these attractions later won would have wiped out the debt and placed the theater on a paying basis.

Mr. Corbin said that the list of plays turned down by the New Theater included "Kismet," "The Passing of the Third Floor Back," "The Concert," "The Bird of Paradise" and "The Boss."

TO BEGIN SEASON ON MAY 20

Actors and Authors' to Give Double Bill

The Actors and Authors' Theater, Incorporated, will begin its first season of production activity at the Fulton Theater on the afternoon of May 20, when a one-act play called "In the Belfry," by Robert M. Snedden, and a three-act comedy called "Her Honor the Mayor," by Arline Van Ness Hines, will be presented. Rehearsals are already well under way under the direction of George Henry Trader. A new play by Captain H. H. Hughes also has been accepted for production.

The scale of prices at the Fulton during the tenancy of the Actors and Authors' company will range from 25 and 50 cents in the gallery to 75 cents and $1 in the balcony and lower floor of the house, and the charge at matinees, which will be given every week day, will be the same as in the evening. It is the plan of the management to give twelve performances a week, introducing the successive plays of the company's repertoire at the matinees, while the current play will continue at the evening performances.

A CO-OPERATIVE ARRANGEMENT

The Actors and Authors' Theater, capitalized for $50,000, is to be operated upon the co-operative system, by which 75 per cent of the profits of the company will be prorated among the cast. The playwrights' royalties will be arranged by the company. The rental percentage and the other expenses of operation precede other claims, being no part of the administration of the Actors and Authors' organization.

Samuel Wallach, general manager for the new enterprise, explained the project as a clearing house for actors and playwrights, a theater where new plays can get a dignified and advantageous hearing and productions in which players can fill in their time while they will have also the opportunity of acting in first rate company before a Broadway public.

Edwin Milton Royle is president of the organization, Mrs. Thomas A. Wise, vice president; Hilda Spong, second vice president; Virginia Fox Brooks, recording secretary; Dudley E. Oatman, counsel, and Glenn Hall and Kenneth Webb, directors.

Those identified with the movement are prominent and the membership, although the venture was organized only recently, includes Grant Mitchell, Minnie Dupree, Olive Wyndham, Janet Beecher, Mme. Yorska and Ada Patterson.

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Depression in London

A cable dispatch from London tells that the decline of theatrical business still holds in all parts of the city and surrounding country. There seems to be no hope for a rejuvenation of business until news from the front takes on a more cheerful aspect. When that comes attendance at the theaters ought to improve, but when the public wants to stay away free seats, even, are no attraction. When the good news comes it is expected the revival of interest will be fully as great as the falling off has been.

STAGE PRODUCTIONS PASSED IN REVIEW

"A Marriage of Convenience" Has Value of Contrast; "Belinda" and "The New Word" at the Empire; "Mystery of Life" a Morality Play

"A Marriage of Convenience"

Comedy in Four Acts, by Alexander Dumas. Adapted by Sydney Grundy. Revived by Henry Miller at Henry Miller's Playhouse, May 1.

Comtesse de Candale....Billie Burke
Marton.....Lucile Watson
The General...Frank Kemble Cooper
Comte de Candale.....Henry Miller
Chevalier de Valclos..Lowell Sherman
Jasmin.....Frederick Lloyd
An Officer.....Lewis Sealy
A Suisse.....Lynn Hammond

Above any other consideration, "A Marriage of Convenience" possesses the value of contrast. Coming, as it does, at the conclusion of a season surfeited with various phases of modernity it proves as refreshing as it is delightful.

It is not, however, in story or characterization or even dialogue by one of the most adroit wits of the Victorian era that the revival takes on a particular interest to Broadway, but in the pictorial loveliness with which Mr. Miller has staged it. The first and foremost appeal to the eye in the play is presented by Billie Burke in an ingenuous role.

Indeed, the stateliness and resplendence of Miss Burke's gowns made her appearance a vision of attractiveness which enhanced all the more the dainty fragrance of this presentation of Louis XV. manners. But sartorial credit is also due to Mr. Miller, who, no less than Miss Burke, had a wardrobe of variety and elaborateness. Throughout the play the characters contributed an effect of high artistic taste in the details of appearance as to make "A Marriage of Convenience" superior pictorially to other recent costume plays.

GALLIC COMEDY PLEASING

As for the comedy proper, it is a graceful, pleasingly entertaining illustration of Gallic gallantry in the opulent days of Louis Quinze. While the mechanism employed by the adapter has become somewhat creaky and old-fashioned, there is sufficient graciousness and wit in the dialogue, contrast in characterization and vigor of conflict in situation to make the play an interesting conclusion to Mr. Miller's first season at his own playhouse.

As to dashing Count de Candale, who married a naive and impulsive daughter of a doughty general for convenience and eventually fell in love with her, Mr Miller played with all his accustomed polish and technical perfection. Indeed, his poise and worldly charm would have battered down the indifference or reserve of the most ingenuous and girlish heroine. His characterization would have proved even more successful had he acted with less consciousness of the Comte's intellectual superiority over the Chevalier.

Miss Burke as the Comtesse was never lovelier in appearance nor more skilful in subordinating her personality to her role. Howell Sherman brought grace and worldly cynicism to the part of the very Persian Chevalier. Lucile Watson was a sophisticated maid.

To the role of the French General, Frank Kemble Cooper contributed authority and a British vigor. It is this character which sounds the keynote of the play.

"Belinda"

A comedy in three acts by A. A. Milne, produced by Iden Payne at the Empire Theater, May 6. Preceded by Barrie's one-act comedy, "The New Word."

Belinda Barrington..Ethel Barrymore
Delia.....Eva Le Gallienne
Harold Baxter.....E. Lyall Swete
Claude Devenish....Richard Hatteras
John Barrington.....Cyril Keightley
Betty.....Clara T. Bracy

"THE NEW WORD"

Mr. Torrance.....E. Lyall Swete
Mrs. Torrance.....Winifred Fraser
Roger.....Philip Tonge
Lucy.....Mary Balfour

Ethel Barrymore has never played in a more deliciously coquettish manner than in "Belinda," the latest addition to her repertoire of this season. The plot demands such a representation, and every artifice of which the coy and mischievous grass widow is mistress was exquisitely portrayed by Miss Barrymore. "Belinda" calls for a smile or suggests a pleasantry, even when there is a passing moment of seriousness because of some real or imaginary trouble. Miss Barrymore has played stronger characters in more pretentious plays, but she has never done anything more captivating than "Belinda."

Belinda Barrington, as she appears in a hammock in the first act, has been a grass widow for eighteen years. The separation was based upon a trivial and humorous whim, or two whims. Her husband wanted her to wear her hair as he liked it; she wanted him to shave. Neither would give in, or as they say in England, "give over."

The ties of husband and wife are sundered. Belinda doesn't mope. Her disposition runs in merry ripples. Her daughter, Delia, returns from school, innocent and playful. She comes at the time when her mother is having a flirtation with a poet and a very practical but otherwise silly statistician whose years are far in advance of those of the widow. The part of the daughter is done by Eva Le Gallienne, precisely as it is done in real life—provided the girl is pretty and sweetly simple—and Miss Le Gallienne is both.

Richard Hatteras takes the character of the poet, Claude Devenish, who has all of the ardor and insistence of youth. E. Lyall Swete is the fussy, incoherent statistician whose gloves and umbrella are everlastingly in his way. The husband, John Barrington, is cleverly acted by Cyril Keightley.

He comes back while the widow is dangling the poet and the man of figures. He has shaved and is so disguised that the widow doesn't know him, and as he has never seen his child, Delia, the young school girl is made to appear to him as the niece of the widow. There are all sorts of devious ways, enough to keep the audience on the edge of curiosity. The denouement is the reunion of the husband and wife in which old time loves are renewed in a delightful manner.

J. M. Barrie's "The New Word," one act, precedes "Belinda." It has been seen in New York before. But the players in this do not use their voices so as to reach more than three rows back. The cast is capable.

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Sydney Shields of the "Parlor, Bedroom and Bath" company, has offered Winthrop Ames, free of royalty, her three sketches, "Little Mary," "War Thoughts" and "Prudence," for use by the Overseas Theater League in France.

A FIREPLACE HAS ITS USE IN WAR

Albert Brown as The Man in "The Man Who Stayed at Home" and Katherine Kaelred, Detect Enemy Operations

"The Mystery of Life"

A Morality Play in Two Acts and Seven Scenes by J. F. X. O'Connor. Presented by The Genesius Producing Co., Inc., at the Lexington Theater, May 6.

The Seraph.....Ernita La Salle
Malice.....Norman Hackett
Discontent.....Jule Power
Placida.....Doris Wooldridge
Sunshine.....Julia Sanson
Gladness.....Leslie Moore

"The Mystery of Life," which is characterized on the program as a "New mystical drama and musical play," reached the professional stage, after having been presented in various parts of the country by amateur Catholic bodies, at the Lexington Theater last Monday evening, and the impression one took away was that the producers had retained a number of the amateur actors that played before in the piece. However, despite the crudities of the performance, the play was well received at the opening performance.

Based upon a poetic theme, which is apparently far better suited to the library than to the stage, it lacked dramatic impressiveness principally because of the manner in which the material was handled. The idea is simple. Gladness, Sunshine, Placida and a Seraph try to convince Discontent that time and its changes, which Father O'Connor would have us know are the mysteries of life, are wholly desirable and rid life of what would otherwise be monotonous. Through it all stalks Malice, who tells the maiden that she should not be happy with things as they are. Her friends lead her through the Sea of Frivolity, the Forest of Winds, Grotto of Temptation and other places, right up to the Gates of Eternity, where she is finally convinced they are right, in contradiction to Malice, who has followed the party on its tour.

The musical setting, which included a large number of songs and dances, was especially beautiful. It was also written by Father O'Connor, who proved that if he turned his hand to it he could compose a very pleasing light opera. Some of the melodies were attractively haunting, and one or two comic songs had a swing to them that would do credit to Jerome Kern. The scenery was painted in the most violent shades of the colors used, and the lighting effects were arranged so as to make them stand out.

* * *

Return to Producing Field

Wagenhals and Kemper have returned to active business following a long absence from the field of theatrical production, and have signed a contract with Sergeant Arthur Guy Empey, who will appear in a new war comedy entitled "The Drums," by George C. Hazelton. Negotiations with Sergeant Empey have been in progress for nearly a month and it was only after influence was brought to bear from Washington that he was persuaded to enter into the engagement and to devote his entire time to the play.

It is the intention of Mr. Empey and Wagenhals and Kemper to devote a large portion of the profits to restoration work in France during the reconstruction period.

In Eugene O'Neill's tense little playlet, "Ile," which the Greenwich Village Players are presenting, the old seafaring man is pathetically anxious over the girl's approaching loss of mind. Joseph Macauley and Margaret Fareleigh are the figures in the scene

A dozen little pirates in "Sinbad" at the Winter Garden ready to hold you up for loud and continuous applause

Good-bye and good luck, whispers Elizabeth Risdon tremulously to William J. Kelly, her soldier lover in "Seven Days Leave"

PICTURE NEWS OF THE WEEK IN DIGEST

AN ASSOCIATION of motion picture organists is to be formed. The movement has been started to further the cause of good organ music in picture houses both as an accompaniment to photoplays and as a form of entertainment in itself. The importance of music in exhibitions of motion pictures has advanced to a remarkable degree with the erection of finely appointed theaters in the last few years. The producers and leading exhibitors have been quick to realize this importance, and now the organists are going to keep step with the others in providing good music by forming an association in which greater interest and enthusiasm will be stimulated in the playing of pictures.

The new organization will be similar in its scope to the Guild of Organists and the National Association. Managers of motion picture houses will be asked to co-operate. One of the policies of the society will provide for a course of training, since playing for motion pictures is a special field in itself and requires study and practice.

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SINCE Klaw and Erlanger and the Shuberts have become rivals in the booking of photoplays, as well as in the routing of theatrical companies, each firm is negotiating for several of the most notable motion picture presentations. The Shuberts are the first in the field. They have obtained the booking privilege of the Vitagraph feature, "Over the Top," in which Sergeant Arthur Guy Empey is seen, and are presenting it at the Pitt Theater, in Pittsburgh—a playhouse which has just come under their control—beginning this week.

The Pitt has always been profitable in the past for motion picture exhibitors. Some of the big features which have been shown there include "The Birth of a Nation," "Civilization," "A Daughter of the Gods" and "Ramona."

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WILLIAM RUSSELL'S first picture at the head of his own company, "Hearts and Diamonds," has just been condemned in toto by the Quebec Board of Censors. It is likely that the picture will be cut by the company and sent up again for review.

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MOTION PICTURE rights to "The Honorable Billy," a story that was published in one of the prominent magazines, were sold by the publishers to Triangle, which produced the picture under the title of "Society for Sale," and simultaneously by the author to Universal, which produced the picture under the name of "The Model's Confession." The probable outcome of this will be two lawsuits, the combatants most likely being Triangle vs. the publishers and Universal vs. the author.

A TENDENCY to make the motion picture business in France rather slow is due to the fact that the territory occupied by the Germans is especially active under normal conditions. Lille, Malines, Noyon, etc., but principally Lille, before the war used a large amount of features per week.

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WHILE JOSEPH MONAT, the Parisian associate of Claude Patin, was in the United States during the months of January, February, March and April he purchased the French rights to more than 100 independent feature productions.

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ON ACCOUNT of the aeroplane attacks and the bombardment of Paris by the long range German guns, the French Government closed the motion picture theaters for a short period. The film people were so emphatic in their requests to keep open that the Government countermanded the order but with certain provisions. These were that when the alarm of danger was sounded all of the theaters were to be immediately emptied. They are now running under these conditions and doing a fine business.

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IRENE BORDONI, of the cast of "Hitchy-Koo" is to appear on the screen. She has signed a contract with James D. Barton, of Chicago, who has placed her with an eastern film company for which she will act on her off afternoons during her New York engagement in the new Hitchcock show, "Hitchy's Revue."

The recent death of Richard Mansfield, II., at an aviation training camp cancelled a great plan Barton had for that ambitious son of a celebrated actor. Young Mansfield had made an agreement with Barton to appear, upon reaching his majority, in film versions in a number of the plays in his late father's repertoire.

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MAX LINDER, who intended to leave France the early part of May for the United States, has been delayed on account of closing the negotiations of selling his theater, the Cinemax, to Pathe. The price is 1,300,000 francs.

T. E. Letendre, Mr. Linder's American representative, now expects the French actor about June 1. A vaudeville tour is in contemplation prior to the beginning of his motion picture work. Mr. Linder, it will be remembered, has been very popular on the European vaudeville stage, and at several times offers have been made for him to appear in America, all of which have been refused up to this time.

Mr. Linder has practically recovered from his recent illness. He has spent most of the time since he left the United States last July recuperating in Switzerland.

WILLIAM A. BRADY is negotiating for the use of Broadway Theater for the presentation of his film spectacle, "Stolen Orders." He had obtained the Casino Theater, but a disagreement over certain arrangements arose which prevented him from showing the picture there.

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VITAGRAPH has filed suit in the Superior Court at Boston for $250,000, naming Louis B. Mayer, Colman Levin and J. Robert Ruben as defendants. Albert E. Smith, president of the Vitagraph Company, has engaged Daniel H. Coakley, of Boston, to handle the case, which is an outgrowth of the litigation started by Mr. Smith to prevent Anita Stewart from leaving Vitagraph and entering the employ of Mayer.

The complaint of Vitagraph charges Mayer and his codefendants with conspiracy in attempting to entice Miss Stewart away from the company. The action is expected to have an important influence on the motion picture industry.

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SEVERAL motion picture stars are making new affiliations. It is reported that Henry B. Walthall, who has been appearing under the Paralta banner, is shortly to return to the management of D. W. Griffith and play the leading role in the next Griffith picture. Blanche Sweet, who has not appeared in pictures for several months, is to be presented in a series of photoplays under the management of Harry Garson. Incidentally, the Select Pictures Corporation has sent out notices saying that neither Clara Kimball Young nor its own enterprises have anything to do with the Blanche Sweet pictures. Bessie Love is making her last picture for Pathe. Her future plans are still undecided.

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MOTION PICTURE version of Paul Dickey's "The Lincoln Highwayman," a vaudeville sketch which recently met with great success, will be produced shortly by the Bacon-Backer Film Corporation. Mr. Dickey is to play his original role, and Louis Stone will play the detective. The picture will be photographed on the Lincoln Highway.

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SANGER AND JORDAN have just sold the motion picture rights to George Barr McCutcheon's "Green Fancy" to Famous Players-Lasky. Wallace Reid is to be the star, it is understood.

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THE NINTH annual convention of Motion Picture Exhibitors' League of America, to be held in conjunction with the annual exhibition of the motion picture industry, will take place in Boston from July 13 to 20. The convention and exhibition were to have taken place in New York in February, but were postponed because of the conservation of fuel.

ANITA STEWART, motion picture star; Wilfred North, a director for the Vitagraph Company of America, and twenty men and women members of a company supporting Miss Stewart in a new film, narrowly escaped being killed the other day when the automobiles in which they were returning to the studio of the Vitagraph Company in Flatbush were in collision with a B. R. T. surface car at Third avenue and Sixteenth street, Brooklyn.

Miss Stewart was badly shaken up and received a few minor bruises and scratches. Mr. North was similarly injured. Several others of the company were treated by an ambulance surgeon. All were able to go to their homes.

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HARRY REICHENBACH, who has been handling the publicity of "Tarzan of the Apes" and "My Four Years in Germany," will sail for Italy within a week for the purpose of doing propaganda work for the Italian Government.

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"PERSHING'S CRUSADERS," the film play shown under the auspices of the Government, made such a hit that the run was extended to two weeks at the Grand Opera House, Cincinnati. Superintendent of Schools Condon considered it such a patriotic incentive that he made arrangements to have a special Saturday morning performance for school children. A special show was put on Sunday, May 5, to accommodate the men who are in mechanical training at the University of Cincinnati.

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AN ORDINANCE prohibiting the showing of "The Birth of a Nation," which was billed for its third showing at Terre Haute, Ind., has been passed by the city council. The ordinance was drafted by a negro attorney.

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SKIRT PULLING in motion pictures must cease at once, says the Ohio Board of Censorship. Three recent rulings were: "His Day Out," cut out scene where woman's skirt is pulled; "Saucy Madeline," cut out scene where man pulls off girl's skirt, and "Walter's Wasted Life," cut out scene where man pulls off girl's skirt.

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RICORD GRADWELL, former vice-president and general manager of World Pictures, was elected president and general manager of the concern at the annual meeting of the board of directors last week. Joseph L. Rhinock, former president of World Pictures, has been named chairman of the board of directors. Other officers elected are as follows: Vice-Presidents, E. J. Rosenthal, Lee Shubert; secretary and treasurer, Briton N. Busch. Finance committee, Joseph L. Rhinock, Ricord Gradwell, Milton J. Work, Paul Stamm and E. J. Rosenthal.

FOLLOWING a complete re-organization, Paralta Pictures Corporation is ready to take up again the making of photoplays. A deal of considerable importance was consummated on Tuesday, by which John E. DeWolf, Herman Katz and their associates, representing one faction of the company, bought out the interests of Nat. I. Brown, Carl Anderson and Robert Kane.

The Paralta studios are being occupied by three companies at the present time. Mastercraft is producing Thomas Dixon's "The One Woman," Pathe is producing pictures with Bryant Washburn, Bessie Love and Frank Keenan in the stellar roles, and the Paralta stars, J. W. Kerrigan, Louise Glaum and Bessie Barriscale have been busy with new photoplays.

Thomas H. Ince is reported to be negotiating for the use of the studios. At present he is producing in three different plants and it is his desire to consolidate all his studios in the Paralta lot.

Paralta Plays, Inc., made its entrance into the industry during March of last year. Eighteen productions have thus far been completed by the organization. The studios will continue without let-up under the new executive direction.

Robert Bruton, who has been manager of productions at the Coast studios, will remain in his former capacity. He will retain his entire staff of directors.

About nine weeks ago, Henry B. Walthall was released from his contract to permit him to go with David W. Griffith. Louise Glaum and J. Warren Kerrigan are now at work in the Paralta studios. Bessie Barriscale returned to the studios this week, and the executives of Paralta are negotiating, it is said, with other stars. The policy of the company will remain as before, inasmuch as each star will make eight productions a year which will be distributed by the W. W. Hodkinson Corporation.

* * *

MOTION PICTURES were exhibited in the Winter Garden for the first time last Saturday night on the occasion of the special performance of "Sinbad" before the policemen. Al Jolson, the star of "Sinbad," was seen as the villain in the photoplay presented. Incidentally it was Mr. Jolson's first appearance on the screen. Heretofore he has rejected all offers to become a picture star, preferring an exceedingly lucrative engagement as the Garden's chief comedian.

* * *

MAURICE TOURNEUR, the director who has just launched his own producing corporation, has started a movement to honor the man whose experiments led to the first motion pictures. "In May, 1872, Edward Muybridge began his experiments in instantaneous photography," says Mr. Tourneur, and yet, exactly forty-six years later, we have done nothing to honor this pioneer who made the photoplay possible. In the interim Muybridge's experiments have developed into the fifth industry of America.

"The popular idea credits Thomas Edison with being the creator of the motion picture, but animated photography really dates back to Muybridge. He began his experiments in California in 1872."

P. A. POWERS, who has established a plant in Rochester for the manufacture of raw film, is rapidly building up his organization. It will consist of a large number of men who made Gervert film in Belgium before the war.

It is Mr. Power's plan to gather together a sympathetic market—only selling stock in his firm to men who are going to consume the film.

Contrary to report, the Powers plant has a capacity for turning out 4,000,000 feet of film a week. The factory is located near the Eastman Plant in Rochester.

* * *

J. A. BERST, president of the United Picture Theaters of America, Inc., has selected an advisory board composed of representative exhibitors. One of the main functions of the board will be to see that the exhibitors receive the class of pictures that will be satisfactory at large.

The personnel of the advisory board includes men from all sections of the country. In the list are Alfred S. Black, president of the Maine Theaters, Inc.; L. W. Brophy, secretary of the Motion Picture Exhibitors' League of Oklahoma; Herman J. Brown, president of the Exhibitors' League of Idaho; Harry M. Crandall, proprietor of eleven theaters in Washington, D. C.; William Epstein, owner of houses in San Antonio, Houston and Laredo, Tex.; Thomas Furniss, member of the National Executive Committee of the Motion Picture Exhibitors' League of America and the owner of houses in Duluth; A. J. Gilligham, a prominent theatrical man of Michigan; Alfred Hamburger, of the Twentieth Century, the Ziegfeld and the Fine Arts in Chicago; S. S. Harris, owner of theaters in Little Rock; Gilbert Heyfron, a leading Montana exhibitor; Ernest H. Horstmann, president of the Princess Theater, Inc., of Boston and national treasurer of the Motion Picture Exhibitors' League of America; William Isenberg, a prominent Mississippi theater owner; George A. Mauk, proprietor of nine theaters in Arizona; Charles A. McElravy of the Majestic Amusement Company, Memphis; Hector E. M. Pasmezoglu, owner of the Mozart Theater, St. Louis, and R. D. Shirley of the Muse Theater, Omaha. Other names will be added next week.

It is the plan of the organization to obtain enough members to insure 4,200 days' showing for each co-operatively purchased film. Lee A. Ochs, vice-president of the United, is now in Minneapolis, attending the Seventh Annual Convention of the Motion Picture Exhibitors of the Northwest. After the conclusion of this convention, Mr. Ochs will make several stops on his return journey in the interests of the United.

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ON MONDAY the Motion Picture Exhibitors' League gave the use of 600 picture houses in the city for furthering the War Savings Stamp campaign. Four-minute men spoke at all shows and service men and Boy Scouts sold the stamps.

* * *

"PERSHING'S CRUSADERS," the big United States Government war feature, packed the Grand Opera House, in Cincinnati, at every performance during its week's run begining April 29. Every attendance record of the house was broken and the demand to see it resulted in an extension of the run for another week. "Pershing's Crusaders" is practically a motion picture history of the year that has elapsed since the United States entered the war.

From Cincinnati the picture goes to the Opera House in Cleveland, opening there May 12, then to Chicago where a two weeks' run begins May 20 at Orchestra Hall. George Bowles has charge of the booking arrangements.

MEMBERS of the Motion Picture Directors' Association have been asked by the Government to enlist in the Army with the object of supervising the filming of scenes at the various cantonments throughout the country. The photography work at the camps has been in the hands of a number of cameramen who, while they are competent enough in their own special field, do not possess the judgment and news sense which are deemed necessary by the Government for the filming of camp life in its interesting and attractive aspects. Scenes of cantonments are being presented in all parts of the country by the Government, and criticism is said to have been directed at the mediocre quality of the photographs taken.

Each director who enlists will be given the rank of captain or major to insure a living wage.

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JAMES YOUNG, Famous Players-Lasky director, whose new picture, supervised by J. Stuart Brackton, entitled "Missing," will shortly be released by Paramount, is so patriotic that he is publishing a weekly "Bulletin of Protest and Appeal." Number One is devoted to a protest against the action of the Governor of Kentucky in vetoing a bill prohibiting the teaching of the Hun's tongue in the schools of the State. The next edition will deal with "The Spy," the third with "Made in Germany." The leaflets are decidedly to the point and might well be read by all luke-warm patriots.

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A NEW BURDEN is put on motion picture exhibitors in Canade by the increased tariff of 5 cents a foot on imported films, practically all of which go from the United States.

"The people won't stand for any increase in prices, so I guess it's up to us to carry it. The tax will, of course, be paid by the film exchanges bringing pictures into Canada, but they will pass it along to us, in just what form I don't know. The larger houses will be able to stand the increased tax, but a lot of the little fellows will find it impossible to. They are just getting by now, and increased film rental charges will finish them," says Manager Moxley, of the Regent Theater in Ottawa. The manager of a Montreal exchange estimates that it will pay $750 per week more to the Government.

An instance of how the tax works out was cited by Harry Brouse, who has just bought the Canadian rights of "My Four Years in Germany," picturing Ambassador Gerard's experiences. This is a ten-reel feature, and he bought two prints, or 20,000 feet, which at 5 cents per foot amounts to $1,000. Had he received the reels when expected the picture would have cost him $1,000 less than it will now.

The total amount of first-run film shown in Ottawa weekly is estimated at 125 reels, or 125,000 feet. When this film enters the country, to be shown throughout the Dominion, the exchange handling it will have to pay a tax of $6,250.

The Exchange Association of Montreal held a meeting at the Imperial where all local exchanges were represented.

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BENJAMIN CHAPIN, who was the pioneer in producing a close copy of the real Abraham Lincoln on the stage, and later put across his ideas of Lincoln productions for the screen, at present is very ill with lung trouble.

D. W. GRIFFITH in Philadelphia last week consummated a mighty clever publicity move. The local Board of Censors objected to some scenes and subtitles in "Hearts of the World," playing at the Garrick, just on the eve of the opening performance. As a great many tickets already had been sold, the management returned the money and gave an undeleted exhibition of the picture without charge. The lobby was filled with attacks on the censors, the morning papers ran stories of the affair, and large two-column ads. were run. The decision of the board was appealed from before the Common Pleas Court and a private showing was made before the judges.

The court ruled that the film play was useful in the fight against the German enemy and suggested a compromise. This the producers agreed to, with the result that two scenes only were deleted. The result has had a booming effect on box office sales and "Hearts of the World" will be shown to full houses throughout the engagement. The Board of Censors got a panning editorially in all the papers. The *Inquirer* said:

By what right do the film censors of Pennsylvania constitute themselves a body of Superior Beings? Certainly not by the right of paramount intelligence, nor by the right of pre-eminent wisdom, nor yet by the right of unlimited possession of paramount common sense. What then? The right of power—the right that comes from might? This is the German way . . . The censors of Pennsylvania have their puny prejudices and they proceed to eraise those prejudices because they have the authority of their official position back of them.

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MOTION PICTURE regulation and the improvement of pictures were discussed last week at the biennial meeting of the General Federation of Women's Clubs in Little Rock, Ark. John M. Dean, secretary of the Board of Censors, Memphis, Tenn., talked on local regulation of motion pictures, and Sara Elizabeth Edwards of St. Louis, Mo., spoke on the better films movement.

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GALLANT response by the people of the motion picture studios to the Government's call for war workers is well known, and nowhere have they done more splendid work than at the Hollywood Gauze Station in support of the Red Cross, which has an excellent record under the leadership of Mrs. Jessie L. Lasky, Mrs. Cecil B. DeMille and Mrs. Wilfred Buckland. The Hollywood station was organized by Mrs. Cecil B. DeMille, who soon had a large force of women and girls from the motion picture studios taking instruction in making the much needed surgical dressings and bandages. Later Mrs. DeMille was transferred to the Los Angeles Gauze Station Headquarters, but she retained the honorary chairmanship of the branch. Mrs. Lasky and Mrs. Buckland are now in charge of the station and the studio girls of Hollywood utilize every spare moment in bandage making.

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PRODUCTION at the new studio of the Washington Motion Picture Company, of Spokane, Wash., will start shortly. Sarah Truax, formerly of the "Garden of Allah" company has been engaged to supoprt Tyrone Powers in pictures to be made there.

(Continued on page 697)

THEATRICAL ACTIVITIES OF THE WEEK

MUSICAL COMEDIES for the soldiers in the cantonments of the country will be inaugurated in the Liberty theaters, June 15. First productions will include "The Midnight Girl," "Love o' Mike," "Two Little Brides," "Oh, I Say," "The Bond Street Girl," "The Royal Chef," "Fantana," "Mlle. Mischief" and "The Red Petticoat."

The plan is the result of collaboration between Lee Shubert, Malcom McBride, chairman of the Military Entertainment Committee, and J. Howard Reber representing the War Department Commission on Training Camp Activities. It was the suggestion of Raymond B. Fosdick, chairman of the Commission on Training Camp Activities, to Mr. Shubert. The latter at once entered into the spirit of the suggestion and agreed to provide the scenery and costumes for the productions from the Shubert warehouse, free of charge. Traveling expenses of all who accept as players will be paid by the Commission, and small salaries will be paid performers.

Principals, chorus girls and chorus men who desire to volunteer for this patriotic service are requested to apply to the offices of the Messrs. Shubert in the Shubert Theater Building, in Forty-fourth Street, where they will be received by J. Howard Reber, representative in charge of the Military Entertainment Committee, and Mr. Shubert.

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CONSTRUCTION of Liberty theaters is now under way at the aviation camp at Kelly Field, San Antonio, Tex.; Camp Wadsworth, Spartanburg, S. C.; Camp Fremont, Palo Alto, Cal., and Camp Funston, Kan., it is announced to-day by the War Department Commission on Training Camp Activities. The theater at Camp Funston will open next week, and the others are expected to be in operation at an early date. At the aviation camp at Kelly Field, the playhouse is being erected by the soldiers themselves. Changes in the building specifications have held up the work on the theater at Camp Kearney, Cal., but it is expected to begin this week. At the same time, construction of playhouses at Camp Humphries, Belvoir, Va., and Camp Stuart, Newport News, Va., is to start.

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EDITH WYNNE MATTHISON will, beyond doubt, go to London after the close of her engagement here in "The Servant in the House" at the French Theater. Negotiations are now on between managers on both sides, and a condition is that the entire supporting company shall go along.

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ANNA HELD, who is in a serious condition from myeloma, has improved somewhat through blood transfusions. Her weight is reduced from 120 to 80 pounds.

IT IS EXPECTED Director General of Railroads McAdoo will in a few days issue an order covering the transportation of theatrical companies. As the Summer is at hand there is but little theatrical travel. Before the rush to route road shows begins, it is expected, a practical system of providing railroad transportation for theatrical travel will be in force.

It now appears that the only way to get a train schedule and arrange for the transportation of a company and baggage is to write or wire to the office of the Director General of Railroads in Washington.

A general office will be established in the theatrical section, in which will be allotted space for the purpose of transacting ticket and freight business.

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FOR THE PERFORMANCES of "Out There" at the Century Theater on May 17 and 18, with Saturday matinees, the plan of charging $10 a seat has been abandoned and $5 will be the price. There also will be a performance at the Academy of Music in Brooklyn on the night of May 16. Final additions have been made to the all-star cast, and it now includes Mrs. Fiske, George Arliss, George M. Cohan, Laurette Taylor, James T. Powers, H. B. Warner, James K. Hackett, Mme. Eleanor de Cisneros, Helen Ware, Chauncey Olcott, Julia Arthur, George MacFarlane, Beryl Mercer and Burr McIntosh.

Rehearsals are under way at the Criterion Theater.

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THE SUCCESS of the German spy drama, "The Man Who Stayed at Home," at the 48th Street Theater, is responsible for the announcement that six companies will present the play on tour throughout the United States, beginning Labor Day. "The Man Who Stayed at Home" is owned by the Fort Pitt Theater Company of Pittsburgh and New York. William Moore Patch is president and managing director, and he secured the drama through special arrangement with W. A. Brady.

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AT ITS ANNUAL meeting on Tuesday the Society of American Dramatists re-elected these officers: Augustus Thomas, president; Rachel Crothers, vice-president; Maurice V. Samuels, secretary, and Henry Erskine Smith, treasurer. The treasurer's report showed a prosperous condition notwithstanding lessened activities due to the war. B. B. Valentine, a member for 25 years, was elected an honorary life member in recognition of valuable services.

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CYRIL MAUDE, in a new comedy by Haddon Chambers, will be the first player to occupy the Empire Theater next season. The Empire will be shared hereafter by the Frohman and Belasco interests.

FLORENZ ZIEGFELD, JR., has engaged Marilynn Miller, comedienne and dancer, for an important role in the forthcoming edition of the "Ziegfeld Follies," now in rehearsal. Miss Miller is now appearing in "Fancy Free" with Clifton Crawford at the Astor.

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GEORGE WITHERSPOON, well known as a theatrical advance representative, has succeeded Robert Gilbert Welch as dramatic editor of the *Evening Telegram*.

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REALIZATION of Coney Island's long deferred ambition to rival Atlantic City as the greatest seashore resort on the Atlantic coast has been made possible by Governor Whitman signing a bill permitting the State Land Board to grant to New York City lands within the bulkhead lines under the waters of the Atlantic Ocean in Brooklyn and Queens borough.

The bill grants the city power to construct boardwalks and parks and other improvements along this whole great stretch of ocean front.

If the boardwalk can be built, the adjacent property improved by parks and suitable approaches and the beach front protected it is asserted that it is only a matter of a season or two before most of the waste land now bordering the resort would be occupied by giant Summer hotels and the whole character of the resort changed.

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H. H. FRAZEE, who retired from theatrical production last Fall to devote his attention to his baseball interests, will present a new farce by James Montgomery in the fall. The piece is entitled "Four Queens."

. . .

BILLIE BURKE'S forthcoming appearance in "The Little Clown," a comedy by Avery Hopwood, has been postponed until the fall owing to Miss Burke's engagement in "A Marriage of Convenience."

. . .

BERT WHITNEY of the Detroit Opera House makes the definite announcement that he has leased the Lyceum Theater for his attractions next season. The Lyceum is to undergo extensive alterations inside and out. The Klaw & Erlanger attractions are handled locally by Mr. Whitney and for the past 15 years have been playing in the Opera House.

. . .

JOSEPH KLAW, son of Marc Klaw, who resigned last week as general auditor of the firm of Klaw and Erlanger, will shortly engage in theatrical production on his own account. For the present he will take a brief vacation. Marc Klaw is now in Los Angeles on his annual vacation.

CHORUS GIRLS of New York have found a way of getting into the war game and occupying their time during the idle months of Summer. The Mordecai Sisters, English girls of "Cheer Up!" have led the way, and found engagements in a shell factory at Bloomfield, N. J. Lily Clarens, a Hipp diving nymph, Ione Love and Anna Campe, also are on the job. The pay is good, and as the hours are from 8 to 5 in the daytime the girls can come into town at night for rehearsals in their engagements for next season. The news has spread and the tube is carrying dozens of chorus girls to Jersey daily.

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GEORGE V. HOBART is dramatizing "The Fall and Rise of Susan Lennox," by David Graham Phillips, for the Shuberts.

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THE total amount subscribed in the New York theaters for the Third Liberty Loan was in excess of $33,000,000. The Keith vaudeville theaters alone raised $11,751,950. The maximum quota for all the New York theaters had been fixed at $10,000,000. The Shuberts announced that their theaters throughout the country had been instrumental in raising $8,680,425 of the Third Liberty Loan. Of this sum $4,298,525 was raised in the Shuberts' New York theaters. The Shubert-Murat Theater, in Indianapolis, led the list with $2,105,650.

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LIGON JOHNSON, attorney for the United Managers' Protective Association, is on a trip throughout the West investigating theatrical conditions.

. . .

"OH, LADY, LADY," now running at the Princess in this city, is to have a London presentation some time in August under the management of Oscar Asche. "The Bubble," by Edward Locke, in which Louis Mann appeared in New York, is also to have a London presentation in the near future.

. . .

ARTHUR HAMMERSTEIN will produce during the Summer a musical version of "Seven Days," with the aid of Selwyn and Company. Rudolph Friml composed the music and Otto Hauerbach wrote the book.

. . .

ELLIOTT, COMSTOCK AND GEST have done very well with "Chu Chin Chow," thank you. The show closed here on its thirty-second week, and the final performance drew more than $2,000. "Chu" cost $100,000, but the firm expects to take twice that in profits on the road. In addition to the four-year lease of that house they have taken a two-year lease of the Manhattan Opera House. The midnight show at the Century will go on. "Maid of the Mountains" will reopen that house in September.

WITHOUT FEAR OR FAVOR — By an Old Exhibitor

After the Picture Crooks—Eliminations from "Hearts" Not So Bad—George Creel's Bravery—John Emerson, Director—A Square Movie Censor

THIS WEEK Los Angeles again leads the drive of the New York and Chicago district attorneys' offices to drive the stock crooks out of the moving picture business. A man named Barr was bound over for trial on the charges that he sold stock to women who hoped to become movie stars via Barr's Los Angeles company. It's a new way to float movie stock: offer stardom to your investors!

The Jennings scandal in New York broke into the metropolitan press through the holding in $10,000 bail of Brolaski, partner in the firm of R. S. Davidson & Company, which helped unload the rotten Standard Film Industries stock. The fact that he had made a grave mistake in prosecuting Brolaski was indicated to New York Assistant District Attorney Brogan by the citizens of Redondo Beach, California — Brolaski's home town—who elected Brolaski as Mayor right on top of his indictment in Manhattan. Redondo Beach readers, if I have any, will please correct me if I'm wrong, but it's my guess that Redondo Beach is one of those ultra-respectable places where it doesn't matter how a man gets his money in the daytime as long as he dresses properly in the evening and belongs to "our set."

I used to live in a town like that myself. Today I hang my hat in the great, wicked, Tammanyized city of New York where a low-brow Mayor comes to work on the Elevated Line with the common herd and tells his Police Commissioner to order a nude dancer from the stage of the Metropolitan Opera House, which is distinctly the theater of the "best people." And where an Assistant District Attorney (who has never been inside the Union League Club, think of it!) pinches suspected stock crooks regardless of their social standing, and rudely questions high society swells who endorse fake movie propositions.

My word! in this uncouth city are even judges who will decide a man's connection with fake movie schemes on the evidence, and uninfluenced entirely by the result of a rich man's mayoralty contest!

. . .

E. V. DURLING, known hitherto as a Los Angeles correspondent, has done a photoplay for Lois Weber. Splendid!—*but* dramatic. Durling's exquisite newswork has shown his forte is comedy. He is that rare thing, an *original* humorist. One of these days he will sit himself down to do comedy scripts and reputation and wealth will be his. Then he may come around and share some of the latter with us for our tip.

. . .

I HAVE TOLD here before what happened when John R. Freuler's dander's up. The Mutual resignation was, in the circumstances, natural. But he gives way to a good man, an "accident" in the film business, it is true, but a capable executive. And a square one.

How square "Without Fear or Favor" intimated in these columns 'way back in November of last year.

I DECLINED to get nearly as excited over the Chicago "Hearts of the World" censor changes as those which occurred over "Four Years in Germany." Of "Hearts of the World" the ends of two scenes were trimmed. Thirty feet out of 13,000 were so eliminated. Let us be fair to even Funkhouser. He didn't take out a *single scene*. But his "Four Years in Germany" work is more suspicious. Four scenes were removed in their entirety that showed Hun barbarities. Two subtitles that were eliminated had to do with the Hun practise of assaulting women. The Huns are plainly shown in a better light with such scenes and subtitles deleted!

Then, *why?*

I am afraid that these "Four Years in Germany" cuts mark the end of Major Funkhouser as a picture censor.

Still, there was one Funkhouser elimination—the only *other* one—that is viewed sympathetically by "Without Fear or Favor." This is the one "showing drawing forth of sword from body of German, by an American soldier."

We know that our boys have to practice at the Hun's own game in order to beat him, but we are not so Prussian that we want to gloat over such depictions.

We know that if the screen portrayal of such incidents were up to *our boys*, they would wish that their mothers and sisters *not* see them.

A Berlin audience, even of females, might enjoy such bloody tidbits but I think that American mothers should be spared them.

GEORGE CREEL'S perpetual fondness for the motion picture was brought out again by the Funkhouser trouble, when the Public Information man went as far as to suggest in a telegram that the Governor of Illinois be asked to investigate and remove the Major. I seriously doubt if the motion picture will ever again get such spirited Administration support as it has had from Mr. Wilson's. About every Wilson official is a movie fan or well-wisher.

Creel's brave wire in regard to Funkhouser reminds me that at this minute Creel is receiving much hammering from newspapers representing the crooked capitalistic interests that he has been fighting all of his life. But an honest publisher, Kellogg, of the *San Francisco Call*, comes to his defense with this statement, which is of singular interest to moving picture people:

"When Creel entered the foreign field his committee sent some films of our war preparations to Switzerland, only to find that every film shown in that country had been bought up by Germany. When we started our publicity campaign in Latin-America we found that the Germans had bought up newspapers and that the columns of many papers were closed to us. Mr. Creel and his assistants are going to overcome the handicaps of an early German start, and within a few months we shall see the results."

In cold fact, the results are *already* apparent. Spain, the Scandinavian countries and other neutral lands, were movie-monopolized (their best theaters, that is) by Germany when our foreign film drive began. Mr. Creel hasn't given out particulars, but it is a fact that his films are already showing in the leading cinema shows of all these nations. The Hun film-lie is already caught! When the history of this great campaign is written, a New York motion picture name will loom large in the recital. Brulatour, it is.

. . .

OCCUPATION, motion picture director.

Name, John Emerson.

Habitat—at present—a hospital.

Recuperating from an operation.

Insists upon having a projection machine brought into the sickroom and a film run off.

Being a director, his orders went!

Being a director, *of course* he viewed his own production.

Naw, it was ANOTHER director's —'twas Maurice Tourneur's "Bluebird."

I know my actor readers won't believe it, but it all happened and his name, as aforementioned, is E-m-e-r-s-o-n.

. . .

HE'S A MOVIE CENSOR and here's the way he pays his respects to movie censorship:

"It's all a matter of personal opinion. I am fond of my own—but it's only *my own!* Down in New York a collection of square people, the Board of Review, see all the films and I usually go by *their* opinions. It's fairer to the men who put their money into the films."

So you see, there are censors *and* censors!

This one's name is Gamble—Police Sergeant "Dick" Gamble, of Providence, R. I. Every time you think of Funkhouser and cuss, remember Gamble and recover your balance.

PICTURE NEWS IN DIGEST

(*Continued from page 695*)

WARREN GORRELL and Walter McLellan of the Federal Reserve Bank, Chicago, have been elected to the board of directors of the Mutual Film Corporation. Samuel S. Hutchinson, of Chicago, has resigned from the board. The officers of the corporation now include James M. Sheldon, president; G. W. Hall, and John F. Cuneo, vice-presidents; Paul H. Davis, treasurer; I. C. Elston, Jr., assistant treasurer; Edward Stoddard, secretary, and H. G. Davis, assistant secretary.

Mr. Sheldon, who succeeded John R. Freuler, is known in the motion picture business through his connection with the Syndicate Film Corporation, as president of the Randolph Film Corporation, and more recently as head of the Empire All-Star Corporation.

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LIEUTENANT REUTERDAHL, U. S. N., has completed the editing and titling of the Navy picture, "Your Fighting Navy at Work and at Play." The private showing was held on May 9.

WORLD FILMS has set aside one afternoon a week at the studio to try out new material and make selections for the smaller roles in new productions. Those who prove capable are given screen tests. At one of the tryout sessions recently thirty-five young women were tried, and of these six showed enough ability to warrant a test.

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SID FRANKLIN, director of motion pictures, has written a play for Norma Talmadge, in which she is planning to appear next season. The title or character of the piece are not known as yet.

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MOTION PICTURE producers and directors, expert film printers and developers are in large demand in South Africa by the African Films Trust, Ltd., which is represented here by the International Variety and Theatrical Agency. Only such men as can secure passports can be considered. South Africa realizes that this country is far advanced in toning and tinting and film developing generally.

A MEETING of the members and directors of the State Right Distributors, Inc., of which Sol. L. Lesser is president, will be held in New York at the offices of the organization in the Longacre Building, on May 16th. The general business of the organization will be discussed and applications received.

The State Right Distributors, Inc., is composed of the leading state right buyers of the United States and Canada, and was formed for the express purpose of co-operative buying of negatives of big productions, for distribution through the exchanges of its members.

Following is a list of the members and their respective territories:

Sol L. Lesser of San Francisco, (California, Nevada and Arizona); M. R. Rosenberg of Seattle, (Washington, Idaho, Oregon, Montana); B. S. Cohen of Denver, (Wyoming, Utah, Colorado, New Mexico); D. M. Vandawalker of Chicago, Henry L. Dollman of Indianapolis, (Indiana and Illinois); Leon D. Netter of Cleveland, (Ohio and Kentucky); Harry M. Grelle of Pittsburgh, (Western Pennsylvania and West Virginia); Nathan Hirsh and Louis Haas of New York City, (New York State and New Jersey), and J. J. Allen of Toronto, (Dominion of Canada).

FROM PRODUCER AND DISTRIBUTOR

ALICE JOYCE, who is expected to complete her work in "Find the Woman," the O. Henry romance of New Orleans, during the week, is scheduled to start next on "To the Highest Bidder," according to Albert E. Smith, president of the Vitagraph Company. "To the Highest Bidder," a novel by Florence Morse Kingsley, is one of the best stories Miss Joyce has had since joining Vitagraph. Tom Terriss will direct her.

For Earle Williams several strong plays have been picked out, his next vehicle after "The Girl in His House" being "The Man from Brodney's," which will be directed by James Young. This has been called the best story which George Barr McCutcheon ever wrote and was read by millions in book form.

With "Baree, Son of Kazan" completed, Nell Shipman and Alfred Whitman began work about two weeks ago on "A Gentleman's Agreement," by Wallace Irwin, and they are now said to be well advanced with its production under the direction of David Smith. Two other plays are in prospect for this company.

Gladys Leslie, working under the direction of Martin Justice, will begin work this week on "The Rebel," an original story by Douglas Bronston. She completed "The Soap Girl" last week and no time was lost in starting her on the new feature.

Harry Morey, with Betty Blythe and a strong supporting cast under direction of Paul Scardon, is in the midst of "Tangled Lives," by James Oliver Curwood, and as soon as he finishes this feature will begin work on "Fiddler's Green." This story ran in the *Saturday Evening Post* not long ago.

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"CYNTHIANA," the second of the two-part Wolfville Tales, a Broadway Star Feature released this week by General Film Company, is a story of the West. Cynthiana rules Wolfville like a despot and captures a husband. Following "Cynthiana," General Film will release an O. Henry story, "The Enchanted Profile," in which Agnes Ayres and Evart Overton play leads.

A new book of Judge Brown stories is promised for early release through General Film Company by the Boy City Film Corporation. These four additional subjects have been completed: "Love of Bob," "Dog vs. Dog," "A Boy Built City" and "The Case of Bennie." Ruth Hampton, the leading lady of the Judge Brown Stories, will continue to appear.

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A COMBINATION has been effected whereby Frank A. Keeney will distribute his pictures through William L. Sherry, who recently resigned as purchasing agent of the Paramount Corporation to devote his activities to distribution.

TRIANGLE'S plant at Culver City has several highly promising picture dramas in production, two new feature five-reelers and a comedy having been started this week. In all eight companies and nearly a hundred and fifty stock actors are working at Culver City on program pictures and H. C. Davis Productions under the personal supervision of Mr. Davis. The two feature pictures just begun are temporarily titled "The Heritage" and "Station Content," while "Poor Fish" is the working title of the Triangle-Keystone comedy which William Beaudine is directing.

Jack Richardson is seen as the heavy lead in "The Heritage," and has Irene Hunt for leading woman. It is being directed by Raymond Wells.

"Station Content" is a five-reel feature directed by Arthur Hoyt. It is a featuring vehicle for Gloria Swanson. One feature picture, "The Mossback," which was directed by J. W. McLaughlin, and Director Beaudine's comedy, "Miller Muddles Through," have been sent to the cutting department.

Olive Thomas is working with Director Frank Borzage and her company are working on "Prudence Pays the Piper."

Wallace MacDonald is Alma Rubens' leading man in the H. O. Davis Production, "Madame Sphinx," now being produced under Thomas N. Heffron's direction.

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CAROLINE GENTRY, returning to New York from a three-day trip, reports an extraordinary interest in the trans-Alleghany district in her big motion picture spectacle, "The Romance of Coal," the first to be made within its borders. She said that Director Frederick A. Thomson would begin active work on it at once and that his company expected to visit Charleston later in the month. Vice-President E. W. Hammons of the Educational Films Corporation has made every arrangement for a perfect production.

. . .

ANITA STEWART began work last week at the Vitagraph studio in Brooklyn on "The 'Mind-the-Paint' Girl," the play by Sir Arthur Wing Pinero which is to be the first in the special series of Anita Stewart features planned by Albert E. Smith. Miss Stewart will have the role of Lily Parradell, and opposite her will be Vernon Steele, who created the role in the original London production of the play. Conway Tearle returns to the screen in Miss Stewart's company.

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"A SOUL FOR SALE," in six reels, is scheduled by Jewel Productions, Inc., as its next big special attraction, to be released June 1. Dorothy Phillips plays the leading role. She is supported by a well-balanced cast. Albert Roscoe takes the leading male part.

"CECILIA OF THE PINK ROSES," the first production by the Marion Davies Film Company, is well under way at the Biograph studios in West 176th Street, under the direction of Julius Steger, and is promised for release early in June. The book, by Katherine Haviland Taylor, has been given deft treatment by Samuel Weller in adapting it to the screen. Mr. Steger has surrounded Miss Davies with a remarkable cast, including Willette Kershaw, George Le Guere, now appearing in "Business Before Pleasure"; Harry Benham, at present leading man of "The Rainbow Girl"; Edward O'Connor, now playing in "Sick-a-Bed"; Charles Jackson, John Charles and Daniel J. Sullivan.

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CHARLIE CHAPLIN subjects, to the number of 26, are about to be reissued by W. H. Productions Company. They have been re-edited and reconstructed and will be released at the rate of one a week. Good advertising matter and pictures for lobby display will be provided.

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"A BROADWAY SCANDAL," a five-reel feature, is the Bluebird release for May 27. Carmel Myers plays the leading role, that of the chief assistant to her father, the owner of a French restaurant in New York. The cast also includes W. H. Bainbridge, Edwin August, Lon Chaney and others. The picture was directed by Joseph De Grasse, from a scenario by Harvey Gates.

Franklyn Farnum will be seen as an embryonic journalist in his newest Bluebird production, now being made under the direction of Douglas Gerrard. The working title is "The Cub." F. McGrew Willis wrote the story and scenario. Eileen Percy plays the principal feminine role.

Another forthcoming Bluebird photoplay is "The Spawn," which is adapted from a story by Kingsley Benedict. Joseph De Grasse is directing the production. Grace Cunard is seen as an opera singer who had sacrificed all to a Teuton officer in order to save the life of the man she loved.

. . .

DORIS KENYON, her director, John B. O'Brien, and several members of her company, returned on Saturday from Virginia, where the last of the exteriors of "The Street of Seven Stars" were taken. These were the concluding scenes of the Mary Roberts Rinehart story which Miss Kenyon is presenting at the head of her own company, De Luxe Pictures, Inc. The picture, which is in six reels, will be ready for a private view within a week. Theodore C. Dietrich, president of De Luxe Pictures, Inc., is busy on plans for Miss Kenyon's second feature. John B. O'Brien will again be the director and the company will continue its occupancy of the Plimpton Studio at Mount Vernon.

INCE PRODUCTIONS for Paramount being well ahead of schedule at the Western studios, it has been decided to alternate Ray and Dalton pictures. While Charles Ray is working Miss Dalton will rest, and when she works Ray will take life easy. Mr. Ray is now working on "A Nine o'Clock Town," and Miss Dalton is pleasuring in Frisco and at Arrowhead Springs.

"A Nine o'Clock Town" is by Victor Schertzinger, who also is directing it. Jane Novak supports the star.

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IVAN ABRAMSON, director general of the Graphic Film Corporation, has finished the interiors of his new production, "When Men Betray," and has left for Lakewood, N. J., where the exteriors are to be made. Permission has been obtained to use the Gould estate for the outdoor scenes. Gail Kane is the star of this production. The cast includes Robert Elliot, Stuart Holmes, Sally Crute and others.

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FIVE PRODUCTIONS from the Eastern and Western studios are to be released as special features next month by William Fox, according to the June schedule, which has just been announced. The list includes June Caprice in "Blue-Eyed Mary," a girl's sprightly adventures in the field of love. Staged by Harry Millarde from the story by Frances Crowley; Tom Mix in "Ace High," a tale of adventure in the service of the Canadian Northwest Mounted Police, written and directed by Lynn Reynolds; Jane and Katherine Lee in "We Should Worry," an impish story comedy-drama written and staged by Kenean Buel; Gladys Brockwell in "The Scarlet Road," a woman's triumph over the wolves of society. Directed by Edward J. LeSaint from the story and scenario of Charles Kenyon; George Walsh in "The Kid Is Clever," a surprise photoplay built on an original dramatic structure.

. . .

PIONEER FILM CORPORATION, marketing "The Still Alarm" on a state rights basis, announces sales of territory to Exhibitors Film Exchange, Seattle, for Washington, Oregon, Idaho and Montana; to Swanson-Nolan Supply Company, Denver, for Colorado, Wyoming, Utah and New Mexico.

Negotiations are also under way for several other territories, and it is expected that a number of deals will be closed within the next few days. New York and New Jersey have been retained by the Pioneer for handling through its own exchange, and a number of good bookings, including the Loew circuit, have already been arranged.

In addition to the sales already reported the entire European rights to this production have been secured by the Export and Import Film Company.

THE Affiliated Distributors' Corporation will be organized on a nation-wide scale and ready to start a definite schedule of releases within a short time, says Charles C. Pettijohn, its general counsel. Although incorporated only three weeks ago, this new co-operative booking movement has been received with unusual response on the part of exhibitors all over the country, and the work of completing the affiliation of the independent exhibitors' booking associations that are now operating with this national body is going on rapidly. The exhibitor organizers of the central body will take up the work of assisting exhibitors in territories where units have not yet been formed.

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COMEDIES of all kinds are in demand for the soldiers in the cantonments, according to information received at the office of the Universal Film Company. As a result President Carl Laemmle has issued instructions that every available print of the L-Kos, the Nestors and the Star comedies, released through Universal, be placed at the disposal of the cantonment theaters. Owing to the order that all prints not working be shipped to the cantonment theaters exhibitors who leave their comedy booking until the last moment are liable to be disappointed in failing to obtain the pictures they want.

. . .

THE DOUGLASS Natural Color Pictures, a welcome addition to the art of screen entertainment, are to be distributed by the W. W. Hodkinson Corporation and are now ready for booking throughout the United States. Leon F. Douglass is the inventor of the process. W. W. Hodkinson prolonged his stay in Los Angeles to witness the first public showing and is elated over the hearty reception accorded them.

. . .

"WHO IS TO BLAME?" a drama featuring Jack Livingston and Maud Wayne, heads the Triangle program for May 19. A "rickshaw" coolie, Taro Sam, is taken to America by his employer, Grant Barton. In the new land Taro Sam's loyalty is tested when it becomes necessary for him to sacrifice the respect and admiration of his benefactor that he may save Barton from a life of sorrow and regret.

"Old Hartwell's Cub," featuring William Desmond, is the second release for the week of May 19. Mabel Richards wrote the story, while the scenario is by George E. Jenks.

The concluding release of the week is a two-reel Keystone Comedy formerly announced for release under date of May 12. Francis McDonald, Triangle dramatic player, is a featured player. Claire Anderson has the leading role.

. . .

"MORAL SUICIDE" is proving a box-office winner for Pathe. It has been rebooked in nearly every one of the fifty-odd theaters where it has been shown around New York City. It soon will be released for general distribution. John Mason has the leading male role, while Ivan Abramson wrote the scenario and directed.

CECIL B. DE MILLE has begun work at the Hollywood studio of the Famous Players-Lasky Corporation on "We Can't Have Everything," a new picture from a well-known and widely read novel by Rupert Hughes, the scenario of which is by William C. De Mille. This follows "Old Wives for New," which is completed and will be released shortly via Artcraft. It is the latest and most effective example of the reproduction on the screen of a popular and widely read novel. David Graham Phillips, now dead, was the author. Jeanie Macpherson has done her best work in this picture. There are many subtitles which will provide ideas for exhibitor advertising.

. . .

"THE VENUS MODEL" will be the next production by Goldwyn with Mabel Normand. It is by H. R. Durant, written expressly for Miss Normand, exploiting her peculiar gifts to the utmost, recalling her merriest screen adventures and providing the star with a well fitting part. The title comes from a bathing suit created by Miss Normand in the role of Kitty O'Brien, a factory worker. Clarence G. Badger is directing it.

. . .

THE seven-reel feature "Reclaimed," written by Richard Field Carroll and produced by Harry McRae Webster for the Harry McRae Webster Productions, Inc., is near completion. Announcement of a private showing will soon be made.

. . .

RUTH ROLAND, star of many successful serial and feature productions, has been engaged to play the leading feminine part and George Chesebro to play the hero in the new Pathe serial, "Hands Up." The serial is by Gilson Willett and deals with the superstitions, traditions and ancient rites of the Incas.

"Hands Up" is to be produced for Pathe by Astra on the Pacific Coast. Louis J. Gasnier, president of Astra, is in Los Angeles with Director General George Fitzmaurice. He has ordered a large number of real Inca Indian costumes and has bought horses for the principal characters. An Inca castle is also being built on the side of a hill. It has a tower sixty feet high and offers many photographic possibilities, while the surrounding hills give splendid chance for long shots of riding.

. . .

ELSIE FERGUSON'S company arrived in Browning, Mont., last week to begin the production of "Heart of the Wilds," for Artcraft release, under the direction of Marshall Neilan. The local band and hundreds of citizens awaited the train at the station. As the star stepped off the train she was greeted with rousing cheers and was escorted to the hotel by a delegation of the leading men of the city, led by the band.

. . .

GENERAL FILM COMPANY has made such progress in the last six months as to decidedly impress those in a position to note any significant tendency in the industry. This organization is releasing the product of thirty-one motion picture manufacturers, trebling its list of producing clients since last fall.

IMMEDIATELY upon the filming of the final scenes of "Merely Players," Director Oscar Apfel of World Pictures began the direction of Kitty Gordon in "Mandarin's Gold," an original story from the pen of Philip Lonergan, and adapted to the screen by Lucien Hubbard of the World staff. Miss Gordon is supported by Irving Cummings, George MacQuarrie, and others. The picture deals with life in Chinatown, New York. Director Dell Henderson is busy picturizing "By Hook or Crook," featuring Carlyle Blackwell and Evelyn Greeley. Director William P. S. Earle has made considerable progress in the filming of "The Blood of the Trevors," a Maravone Thompson story starring Barbara Castleton.

. . .

JOHN FAIRBANKS, business manager for Douglas Fairbanks, announces the acquisition from A. H. Woods of the motion picture rights of "He Comes Up Smiling," the play in which the famous comedian scored the biggest success of his stage career, which will be a starring vehicle for Fairbanks in a forthcoming Artcraft picture. The deal was consummated through Dennis F. O'Brien, Fairbanks' eastern representative. The amount paid is reported to be $10,000.

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WHAT is probably one of the largest signs ever painted on the side of a building has been placed on the Godfrey Building to advertise the Bacon-Backer initial production, "Men."

. . .

BRYANT WASHBURN, the Pathe star, is featured in an exceptionally bright comedy of American life in "Kidder & Ko.," which is set for release June 16. The cast includes Gertrude Selby, the heroine of Pathe's "Twenty-One." The story is based upon business, inventive genius, romance and thrills.

. . .

MME. PETROVA, who now has her own studio, having recently rented the Bacon and Backer Building on West 38th Street for the use of the Petrova Picture Company, has had one of the office rooms enlarged and turned into a small projection room for the especial purpose of inaugurating a daily school of screen acting for the members of the company. One of the new De Vry machines has been installed, and each day when the afternoon's work is over madame assembles the players and has the scenes taken the previous day run off on the screen. Each individual's acting is then frankly discussed and criticized, but always with a view to constructive rather than destructive criticism.

. . .

METRO STARS, in the persons of Emmy Wehlen, Edith Storey and Bert Lytell, have begun work on their latest productions under the Metro banner. Miss Wehlen has started the first scenes of a new All-Star Series picture, as yet unnamed. Edith Storey's next vehicle, following "The Demon," will be a screen adaptation of "As the Sun Went Down." "No Man's Land" is the title of Bert Lytell's next picture. It is a picturization of the novel of the same name by Louis Joseph Vance.

McCLURE PICTURES announces through its sale manager, A. Blaikie Dick, the sale to Turner & Dahnken, of San Francisco, of the territorial rights to the McClure film "Mother" for northern California and Nevada. The advertising and publicity departments are co-operating in its exploitation.

Mr. Dick also announces that McClure Pictures has closed a deal through the Piedmont Picture Corporation whereby "Seven Deadly Sins" will be shown throughout the Dutch West Indies.

"The Warrior," starring Maciste, the hero of "Cabiria" and "Mother," starring Elizabeth Risdon, have been successfully distributed by Arthur H. Sawyer and Herbert Lubin of General Enterprises, Inc., via the channels of state rights.

. . .

MADGE KENNEDY, who is appearing in Goldwyn pictures, is not to quit the screen next Fall to become once more a dramatic star or to go under the management of David Belasco. This announcement comes jointly from Miss Kennedy and Goldwyn. Though she has great admiration for Mr. Belasco and his genius, Miss Kennedy has never met this great figure in the American theater.

. . .

VIRGINIA PEARSON, while still weary from her strenuous work in "The Firebrand," which she finished last week in William Fox's Brooklyn studio, has started "For Gold" in the same location. The mining scenes will be filmed in the Kentucky mountains.

George Walsh, the Fox acrobatic star, has begun work on his latest ground-and-lofty tumbling film, entitled "The Sleep-Walker." Bertram George is directing the picture.

. . .

"BRIGHT AND EARLY," the new King-Bee comedy, will be released May 15, with Billy West portraying a bellboy. This is the first time since King-Bee has had him under contract that he appears in a costume.

When Dorothy Jardon makes her appearance on the screen she will be known as "The Tigress of the Screen." This trade-mark is being registered at Washington by her personal manager, Ed Rosenbaum, Jr., of King-Bee Films.

. . .

CARL LAEMMLE, president of Universal Film Company, recently has inaugurated a traveling school of instruction to owners of picture theaters whose operators are careless with films to the extent of causing mutilation. Good results are already apparent.

. . .

METRO HAS SET May 27 as the release date for Harold Lockwood's newest starring vehicle. "Lend Me Your Name," a farce comedy based on Francis Perry Elliott's novel of that name and adapted for the screen by Fred J. Balshofer and John B. Clymer. The former also directed it. It is a story of traded identities. The picture is the first made by the Lockwood organization since its return to the West Coast after a long season of picture making in the East.

THE EXHIBITOR AND HIS ACTIVITIES

AN EXAMPLE of what can be done with photoplay production and how scenic accessories, lighting and music add to the general beauty and enhance the value of a picture was exemplified at the Strand Theater, Milwaukee, during the running of "The Spirit of the Red Cross." This picture was shown at all the downtown theaters on the same day, but the staging Manager Perry gave it made it look like a different picture. Most of the other managers contented themselves with working out an orchestration and giving the picture about the same showing they would a weekly. Manager Perry secured a copy of the production in advance and worked out a synchronized program of lighting, music and effects. Effects were prepared for the battle scene and tricks in lighting were employed to heighten the effects of the quieter scenes. At the close of the picture, the lights were raised gradually, and with the last scene, the Red Cross nurse making her appeal to the people to support the Red Cross, Miss Eileen Oldenburg, dressed in a Red Cross uniform, stepped into the spot and sang "Keep the Home Fires Burning." The effect was startling.

. . .

GREATER PRODUCTION from the land, in big chunks or backyard lots, is the slogan in Canada, and the "movies" have been brought into line, many of the leading theaters showing the Government "War Garden" films and other pictures intended to arouse interest and give practical pointers for amateur agriculturists. The Park Theater, Verdun, Montreal, has undertaken to raise garden produce on ten uncultivated acres near the theater, doing the ploughing and harrowing and leaving the rest to the children of the district.

. . .

BEFORE A SET of candidates in the municipal election held at Omaha, Neb., on May 7 had time to fully insert a Sunday closing plank in their platform there was a storm of protest from their friends and from moving picture exhibitors that resulted in the plank being dropped. Two days before the election the motion picture men were assured that no matter which direction the votes went there would be no danger of Sunday closing. The exhibitors had planned to take an active part in the campaign if necessary.

. . .

LIEUT. B. C. HILLIAM of the Royal Canadian forces was one of the Rivoli's musical attractions this week, singing "Freedom for All Forever." This is Lieut. Hilliam's own composition and is based on the war slogan which won a prize. Marion I. Coop, of San Diego, Cal., devised the slogan and Lieut. Hilliam elaborated it into a lyric. The melody is pleasing and has a fine martial note. The composer accompanies himself on the piano.

CLEVELAND motion picture exhibitors have combined for the purpose of establishing their own distributing medium. Arrangements have been made for incorporating an exchange to be known as the Ohio Exhibitors' Film Exchange Company, with a capitalization of $5,000. The officers elected were Henry H. Lustig, Avenue Theatre, president; David Schumann, Dennison Square and Yale Theaters, vice-president; M. B. Horwitz, Fountain Theater, secretary; W. J. Slimm, Marquis Theater, treasurer. The officers also acted as incorporators, Max Schachtel, one of the oldest exhibitors in the city in point of service, being the fifth incorporator. The stock was fully subscribed at the initial meeting.

The Ohio Exhibitors' Film Exchange is a direct outcome of the plan proposed to Cleveland exhibitors by Mr. C. C. Pettijohn, although it has not allied itself with the Pettijohn proposition up to the present time.

. . .

JOHN J. HOGAN, for several seasons manager of Proctor's Theater in Plainfield, has assumed charge of the Leland Theater in Albany. The same policy of big feature films and large symphony orchestra will be maintained. Mr. Hogan is a former resident of Troy, N. Y., and previous to his association with Proctor was connected with numerous theatrical enterprises, including the business management of Marie Cahill for several seasons.

. . .

TO CREATE AN INTEREST in patriotic pictures in the minds of school children, Willard Patterson, manager of the Criterion Theater, Atlanta, is offering two $50 Liberty Bonds as awards for the best essays written by any grammar school boy or girl on Guy Empey's "Over the Top," which is booked at the Criterion the week of May 13. The subject is "Why is 'Over the Top' a great patriotic picture?" Compositions are limited to 200 words and are to be judged by a committee of prominent Atlanta women.

. . .

CHARLES F. SCHWERIN, well known motion picture man of eight years' experience in the film business, has opened an independent exchange of his own in 405 Sincere Building, to be known as the Success Film Productions. Mr. Schwerin will handle only the best state rights releases, and offers at the present time the following features: "Nine-Tenths of the Law," the new edition of "The Spoilers," and "The Mask of Life."

. . .

A. L. BLOCK, president of the Circle Theater, of Indianapolis, Ind., has returned from an Eastern trip, during which he and his wife spent an afternoon at the Goldwyn plant at Fort Lee, N. Y.

A DEPUTATION from the Managers' Exchange Association of Toronto, consisting of the president of the association and several members, were in Montreal last week. They held a meeting at their headquarters in the Imperial Theater Building on Tuesday, at which the Montreal Association was represented, to discuss the amalgamation of the Toronto and Montreal associations. Basil Horsfall, eastern manager for Mutual, who has refused to join the local association, has been informed that unless he does so immediately Mutual Films and films released through that exchange will be boycotted until he capitulates. Mr. Horsfall does not appear to be much concerned. The association has also threatened all other exchanges if they do not join it.

. . .

MANAGER H. M. THOMAS of the Strand Theater, Omaha, Neb., has booked "My Four Years in Germany," and will present it at the Brandeis Theater, big legitimate house, for a week, beginning May 12. The New Rialto Theater in Omaha, said to be better than any theater in the Middle West, including Kansas City, will be opened June 1. Manager Thomas says he has not decided what picture will be the first.

. . .

A MICHIGAN UNIT of the Exhibitors' Booking Corporation has been organized with about 25 members. A committee of seven directors has already been appointed with M. W. McGee, of the Majestic Theater, Detroit, as chairman. More than $2,500 has been subscribed to the Michigan branch.

. . .

A MEETING of the Canadian Moving Picture Association has been held in Montreal to discuss the question of advertising rates, which recently have been enormously increased by the leading papers. The trade declare that the increase to 21 cents a line proposed by the *Montreal Star*, the principal advertising medium, is prohibitive. A committee has been appointed to investigate further.

. . .

J. G. VON HERBERG of Seattle, Wash., treasurer of the Greater Theaters Co., has been elected a director of the First National Exhibitors' Circuit. He will be its representative in the Pacific Northwest. The concern is made up of the bigger exhibitors and represents capital of $25,000,000.

. . .

JAMES D. KENNEDY has been appointed manager of the Alhambra motion picture theater, the second largest in Indianapolis, Ind., succeeding Edwin Booth, who resigned to enter the army. Mr. Kennedy began ten years ago as an usher. He has been in the employ of Barton and Olson, owners of the Alhambra, about five years.

THE SCREEN CLUB of Canada is expected to fill a long felt want in the trade here. It was organized by John Smythe, of Regal Films. E. English, also of Regal Films, is the first president. The clubhouse is at 319 University Street, and will open about May 15. Recreational facilities have been installed and it is likely that a restaurant will be added. The club is the first of its kind in Canada, and is patterned after the one in New York City. A nominal entrance fee is to be charged, but it is hoped the club will be self-supporting without additional fees being imposed.

. . .

A PRESIDENT'S ROOM, an attractive and novel feature, has been added by Harry M. Crandall to his handsome motion picture theater, the Knickerbocker, in Washington, D. C. It is located in the center section of the promenade lounge just over the entrance foyer of the theater, and is luxuriously furnished, the predominating tones of the decorations being mediaeval gray and old ivory. Mr. Crandall spent weeks searching old print shops for engravings of uniform size of the various Presidents of the United States, ranging from George Washingtin to Woodrow Wilson.

. . .

S. L. ROTHAPFEL, whose regular business is managing the Rialto and Rivoli Theaters, is going to France as a captain in the Marine Corps to take films of the fighting marines there to be used to stimulate recruiting. He recently has finished some pictures of the marines at drill and in battle tactics.

. . .

DRURY LANE is the new name for the remodeled and rebuilt Parkway Theater, Clark Street and Diversey Parkway, Chicago, reopened May 4 with "Hearts or Diamonds?" first of the William Russell pictures. Its seating capacity is 1,000. It was one of the first neighborhood picture houses in the city, and had been dark most of the time for more than a year. Grossman & Mitchell are the owners, and W. R. Riddell is manager.

. . .

J. DUNLOP is managing the St. Denis Theater, Montreal, in the absence of R. Roberts, who, contrary to current rumors, has not resigned, but is in Toronto for a serious operation. He will resume his managership on his recovery.

. . .

THE AUDITORIUM, Dayton's largest photoplay house, burned last Winter, is to be rebuilt. This time, however, the specifications call for all equipment necessary for legitimate shows, indicating that it is the intention of the Rauh estate, which operated the house, to run combination performances.

TELLS ABOUT THE PEOPLE OF THE SCREEN

EMILY STEVENS
Popular Metro Star

COMPANY C, 159th Infantry, of Camp Kearney, had a big surprise for its godfather, Fatty Arbuckle, recently. The doughboys presented him with a solid gold identification tag which bore the inscription, "To Our Big Brother, Roscoe 'Fatty' Arbuckle, from Company C, 159th Infantry, Camp Kearney." On the back were the full identification numbers of the entire company.

• • •

EVELYN GREELEY has received a beautifully embroidered silk kimono from an admirer in far-away Japan. With the kimono came the request that she wear it in some photoplay. Because there was no occasion for such a costume in the picture she was working in, she posed for a photo in the costume and has sent the autographed picture to her Japanese admirer.

• • •

REX BEACH is of the opinion that evening frocks and dinner jackets have their place on the plains of the great Southwest just as in every other section of the country. Consequently, in a scene in "Heart of the Sunset," where a dinner is held at the home of a successful rancher, the men and women are attired in correct evening dress.

"This scene," said Mr. Beach, "should go a long way in disillusioning thousands of people who hold to the opinion that ranch folks know nothing about the social side of life—that nothing interests them but their herds and grazing lands. Fact is, I've seen more sumptuously furnished homes on the ranches than I have in many of the large cities in the East."

• • •

CONSTANCE TALMADGE is once more facing the camera. After a month's vacation she returned to the studio a few pounds heavier and a few shades pinker and more freckled—and very enthusiastic.

THE ANZACS were guests at the Hippodrome recently and Annette Kellermann, herself an Australian, delivered a special welcome. She finished with a shrill "Coo-oo-o-ee" which was echoed by the Anzacs. One of the boys threw his hat on the stage and Miss Kellermann seized it and offered it to the largest subscriber of Liberty Bonds. It was won by L. C. Picabia for $4,000.

• • •

IN "THE WISE GUY," Charles Ray has a new characterization, that of a youth who comes back to his home town after being a necktie clerk in New York. Home, he proceeds to run his father's business after his own ideas and many amusing situations are the result.

• • •

ASHTON DEARHOLT, since assuming the role of heavy juvenile in Universal's serial, "The Brass Bullet," has changed the color of his car from a modest blue to a dashing yellow. Also, it has been noted that he drives entirely with the cut-out on his car open. His friends claim it is the result of the serial role on a heretofore unassuming young man.

• • •

MARGARITA FISHER has become a godmother to the 14th Aero Squadron at Rockwell field. She has also offered a gold medal to be presented to the first man of the Squadron who brings down a Hun with a bing-bang-bing. Miss Fisher recently presented every man with a package of cigarettes or a sack of tobacco, according to his choice.

• • •

A PAIR of silk stockings and a photograph of Baby Marie Osborne brought $85 at a recent Red Cross auction sale. The price was the highest bid for any article in the "movie" booth. The sale netted a total of $1,878 for the Red Cross. Baby Marie is now collecting cigarettes to send to the soldiers.

PEGGY HYLAND delights in dainty, fluffy frocks. "I am constantly planning pretty, odd effects in my pictures," said Miss Hyland. "I never see a beautiful article in a shop but I determine to use it in one of my film productions."

Recently she attracted considerable attention in Charleston, S. C, where "Peg of the Pirates" was filmed. She always appeared in the costumes of the eighteenth century girl and her appearance on the twentieth century streets caused the Southern people to remember the days long "befo' the war."

• • •

ARTHUR GUY EMPEY, when working in the picture "Over the Top," was given two silver-mounted swagger sticks by Victor Stewart. One of the sticks has a fighting history, two notches indicating that a former owner had accounted for at least that number of foes. Victor Stewart received the sticks from his brother, Melville, who in turn got them from two Canadian soldiers who fought in the Boer War. Sergt. Empey now carries one of the sticks to emphasize his appeals for Liberty Bonds.

• • •

IN "OLD WIVES FOR NEW" a cabaret scene of the most elaborate sort has been staged. There is a room that is a veritable hall of mirrors, in which much of the action of the story is reflected. There are dancing girls, pretty flower venders, saloon sirens, etc., who add a realistic touch to the scenes of gay life.

• • •

WINIFRED KINGSTON, notwithstanding being isolated while the company is on a location at the Las Moras Ranch, Arizona, one hundred miles from the railroad, has raised over $1,500 in the time the company has been down there, for the benefit of the hospital that the entire motion picture industry is donating to the Government. Dustin Farnum heads the list with $1,000.

MARY MILES MINTER
Appearing in American-Mutual Productions

ALICE BRADY
Star in Select Pictures

JOHN W. NOBLE, the director of Metro's historical American drama, "My Own United States," starring Arnold Daly, is well equipped to stage pictures with military features, as he studied at West Point when a young man and later entered the army. Many of Metro's greatest pictures, including the pretentious screen masterpiece, Shakespeare's "Romeo and Juliet," starring Francis X. Bushman and Beverly Bayne, were produced by this capable director.

• • •

ANITA STEWART is busily engaged in shopping, for she will soon be at work on "The Mind the Paint Girl," at the Vitagraph studio. As the petted musical comedy girl of the story, Miss Stewart will be seen in a role which will please her admirers, for there are to be ever so many stunning gowns.

• • •

MAE MARSH received the following letter:

Camp Kearney, Cal.
April 13, 1918.

Dear Miss Marsh:

I am one of the boys of Company B, 145th Machine Gun Battalion, the members of which have decided on you as company godmother.

I have asked all the fellows in the company whom they would like best as godmother and you were their unanimous choice.

Every one of us is an ardent follower of your work in pictures. All have joined in asking you to please take pity on us and be our godmother.

Won't you please accept and make us happy.

Most truly,
SERGT. CARL HEINZ,
Co. B, 145th M. G. B.

Miss Marsh sent a telegram immediately stating, "I accept. What does your company need most?"

THE PICTURE AND IDEAS FOR PLAYING IT

The Picture Facts given under this head represent the judgment of our special staff

Harry A. Gibbs — Fritz Tidden
Frederick James Smith — Helen D. Reid

supplemented by that of
The National Board of Review
Any picture rejected by that board is not listed

"Resurrection"

THE PICTURE

Five-Part Drama by Leo Tolstoy. Scenario by Charles E. Whittaker. Released by Paramount. Features Pauline Frederick. Supported by Robert Eliot, John Sainpolis and Jere Austin. Directed by Edward Jose.

Values

Entertainment	Very Good
Story	Excellent
Acting	Very Good
Photography	Very Good
Technical Handling	Very Good
Settings	Good
Moral Effect	Wholesome

Points of Interest

The picturization of Tolstoy's powerful novel dealing with life in Russia prior to the Revolution. The timeliness of the theme, its dramatic interest and splendid production. Pauline Frederick's compelling performance in a strongly emotional role.

Story and Production

Social, political and economic conditions in Russia prior to the recent Revolution form the framework of "Resurrection." It presents an unusually powerful and dramatic picture.

The central figure of the story is Katusha, who belongs to the peasant class. Betrayed by a Prince, she becomes a social outcast, and is given the "yellow ticket" to degradation. In time she is convicted of a murder, and is sentenced to Siberia. The Prince comes to her rescue, and believing himself responsible for her plight, secures her pardon, and offers to marry her. The girl, however, comes under the good influence of a simple man, and refuses both offers and journeys, hand in hand, with the good man to Siberia.

ADVERTISING IDEAS

"Resurrection" contains a theme which is of vital interest to the public—especially the public of to-day. Consequently it is of the greatest importance that all advertising matter should feature Tolstoy's powerful novel which deals with the terrible conditions in Russia before the revolution. Seek the co-operation of book dealers, and have them display Tolstoy's works, especially "Resurrection," also have them place portraits of Miss Frederick. Place a map of Siberia on an easel in the lobby, and underneath it place a card, reading: "Katusha, a social outcast, was banished to Siberia, and there found love. Her story will be told in 'Resurrection' by Count Leo Tolstoy.

Catch Phrases

"Peasant Girl Resurrected Through Love and Sacrifice." "Russian Girl Becomes an Outcast and Banished to Siberia Where She Is Resurrected Through the Power of Love." "She Received the Yellow Ticket, but Finally Won Her Way Back to Goodness."

MUSICAL PRESENTATION

Open with rubato movement.
Title, Simonson, religious hymn, Russian.
T. Katusha, valse lente.
Katusha in boudoir, a serenade.
T. At noon came call to go, solemn march, Russian.
T. Summer and Autumn, slow movement.
T. In Holy Russia, a rapid tempo.
T. One law for women, fast march.
As guests leave, slow dramatic.
Jail returns, minor slow waltz.
T. Upon threshhold of Siberia, slow motif.
Dimitri in prison corridor, soft love theme.
T. Ten years of justice, religious; a hymn, Russian.
T. Three moiths go by, soft love theme.
T. Two thousand miles, slow minor.
T. A ceaseless march, slow dramatic.
T. At night, same.
T. To set you right, love theme.
T. To banishment forever, slow solemn.
T. I am the Resurrection, Russian hymn.
Use as much Russian music as possible.

"An Honest Man"

THE PICTURE

Five-part Comedy-drama from the story by Henry P. Dowst. Produced by Triangle. Adapted to the screen by George E. Jenks. Features William Desmond, supported by Mary Warren, Ann Kroman, Graham Pette. Directed by Frank Borzage.

Values

Entertainment	Good
Story	Fair
Acting	Good
Photography	Good
Technical Handling	Good
Settings	Good
Moral Effect	Wholesome

Points of Interest

The story of a tramp who makes good. The popularity of William Desmond, and the generally good direction and clear photography.

The Story and Production

Benny Boggs, a good-natured young tramp, is rejected for drunkenness at a recruiting office. The experience awakens some feeling of shame and remorse in his breast, and he seeks employment with an old farmer named Cushing, who lives alone. As time passes the old man becomes somewhat attached to Benny, so that when he is taken ill and apparently at the point of death, he entrusts Benny with money and a mission of finding his long-lost daughter.

It is in this frame of mind, as well as body, that he seeks for the daughter and finds, at the door of her last address, a masher annoying a woman. Benny defends the lady, beats her annoyer up, and is arrested and haled to court. The girl he has protected then appears and he finds himself liberated and very much in love with his fair benefactor. Follows then the securing of real work by Benny and the subsequent discovery that the long-lost daughter is none other than Benny's girl's friend who has been ill.

ADVERTISING IDEAS

Thorough circularization of your town with handbills should prove one means of pulling the public into your theater. Handbills should contain something cryptic in order to promote interest. A wagon, the sides of which are covered with cheap white cloth on which is painted the name of the production with the name of your theater and the date, should also prove effective. Again, a sandwich sign, borne by some old newspaper man, might be sent out with the inscription—"The Farmer Found What Diogenes Sought!" on one side, and "To-night!" and your theater's name on the other.

Catch Phrases

"Have You Ever Found an Honest Man? If Not, See the Current Attraction at the ——— Theater." "Honesty Is the Best Policy—Benny Boggs Discovered. See How It Was Proved To Him in 'An Honest Man,' To-night's Picture at the ———"

"Journey's End"

THE PICTURE

Five-Part Drama. Produced by World Pictures. Features Ethel Clayton. Supported by John Bowers, Muriel Ostriche, Jack Drumier, Louise Vale, Frank Mayo, Victor Kennard and Jean Loew. Directed by Travers Vale.

Values

Entertainment	Good
Story	Good
Acting	Very Good
Photography	Good
Technical Handling	Good
Settings	Good
Moral Effect	Wholesome

Points of Interest

The personality of Ethel Clayton, a strong screen favorite. A moderately entertaining story, with a somewhat obvious series of plot complications.

The Story and Production

The Marsdens, he a philanderer, and she a girl, who wants to be just an "old-fashioned wife," sign a unique agreement of separation, after her discovery of his affair with a musical comedy actress. The agreement reads that they are to remain as "unmarried strangers" for a period of three months, in which they shall both be free to form what other attachments they see fit. This results in Aline, the wife, going to Palm Beach, with her sister, Jess, and Phil, the husband, being left with the lady of the stage.

When Phil, at length, wearies of his actress friend and seeks Florida, he finds his wife apparently receiving the courtship of Wayne Annis, an old friend. To make matters interesting, the actress then follows Phil, who has become insanely jealous through his wife's apparent infatuation with Annis. Annis, incidentally, is interested in Aline's sister, and it is from this complication that much of the comedy results, and husband and wife brought back at last to each other's arms.

ADVERTISING IDEAS

Your lobby frames should contain a complete layout of stills from this picture. The World Company will furnish them on request, as well as matrices, in the interest of their so-called co-operative publicity. Ready-made newspaper ads are also provided, some of which include cuts full of action. Canvassing your town or city with throw-aways is an effective means of promoting patronage, inasmuch as it brings news of the attraction at your theater to the very doors of your patrons.

Catch Phrases

"'Journey's End' proved to Be Love's End." "They Agreed to Disagree and Then to Agree." "Husband and Wife Sign Document Guaranteeing Freedom to Each for Three Months."

MUSICAL PRESENTATION

Open with melody, Friml, theme.
Title: Through her maid I found out, a soft waltz.
T. The fire escape, it is the safest, a caprice.
T. In the wee hours, slow march.
T. We will not discuss it now, intermezzo.
T. Now for three months of real, a rag.
Annis reaches boat, a polka.
T. Swansea, the Annis cottage, intermezzo.
T. A woman's way, theme.
T. Haven't seen you, Phil, a gavotte.
Phil gets letter, repeat theme.
T. Guests at Swansea, a serenade.
T. No, not in the way you mean, theme.
T. If you ever say another word, intermezzo.
T. Mr. Marsden has had a slight, a caprice.
T. I am going to Swansea, rapid movement.
T. Where is Miss Alden dramatic tension.
T. Morning, theme to end.

"The Last Raid of Zeppelin L-21"

THE PICTURE

Two Reels Made Up of Scenes in France and England. Released by Interstate Film Company. Lieut. W. L. Robinson, of the Royal Flying Corps, Featured.

Values

Entertainment	Good
Story	None
Acting	Natural
Photography	Good
Technical Handling	Good
Settings	Natural
Moral Effect	Patriotic

Points of Interest

Zeppelin leaving hangar. Dropping of bombs. Swinging outboard from a cruiser of a hydroplane for pursuit. British plane falling. Ruins of old cathedral and hospitals destroyed by bombs. Ruined house where child was born in morning and killed, with its mother, by a bomb at night. Searchlights locating the Zeppelin, showers of shrapnel, and its fall in flames.

Story and Production

The events are connected in proper sequence to run from the Zeppelin leaving its hangar to its fall in flames head first from the clouds when pierced by a bomb from Lieut. Robinson's airplane. A statement of Secretary of War Baker is introduced early that will have an urging effect for patriotism. Several devastated regions are shown, including a cathedral several centuries old. The film fulfills its purpose of picturing the ingenuity of modern warfare and the horribleness of the Hun. Many of the incidents are thrilling.

ADVERTISING IDEAS

For lobby display, portraits of Secretary Baker and Lieut. Robinson, with posters of the searchlights playing on the Zeppelin, fall of the airplane, the motor mounted anti-aircraft gun. An imitation Zeppelin or a miniature airplane could be carried through the streets

"Get thee behind me, Satan," says Pearl White in "The House of Hate" (Pathe)—and Satan obeys

Bert Lytell in "The Trail to Yesterday" (Metro) makes an easy and welcome surrender—what any man would do—to Anna Q. Nilsson

William Desmond and mysterious adventures go hand in hand in "An Honest Man" (Triangle)

William Farnum in "True Blue" (Fox) can hold his own with the best dressed man of the cabaret

A little sister of Alias Jimmy Valentine, expert safe cracker, is Bessie Barriscale in "Blindfolded" (Paralta)

Pauline Frederick in "Resurrection" (Paramount) is a Russian of sweetness and light

A flash from a pocket lamp shows Alice Joyce in "The Triumph of the Weak" (Vitagraph) cool and calm

Fatty Arbuckle in "Moonshine" proves that nobody loves a fat man save as a matchmaker. But Fatty does not seem to be downhearted, whereas, the lucky man in the case is glum and doleful

The Dolly Sisters in "The Million Dollar Dollies" (Metro) show that clothes makes the woman

Peggy Hyland in "Peg of the Pirates" (Fox) climbs to success on a ladder of swords

Romance in the kitchen shown by Constance Talmadge in "Up the Road With Sallie" (Select)

"Social Ambition"

THE PICTURE

Seven-Part Drama by William E. Wing. Produced by Slexart and Released by Goldwyn. Features Howard Hickman and Rea Mitchell. Supported by Katherine Kirkham, Noah Beery and Joseph Dowling. Directed by Wallace Worsley.

Values

Entertainment	Good
Story	Very Good
Acting	Very Good
Photography	Good
Technical Handling	Good
Settings	Good
Moral Effect	Wholesome

Points of Interest

A superb performance of an utterly selfish social climber by Katherine Kirkham. The care that has been exerted in the direction. A story that grips the interest continuously. Howard Hickman acts with restraint and effectively and Rea Mitchell is pleasing.

The Story and Production

In "Social Ambition" a performance is witnessed that is done with such a show of authority and genuine artistic merit in every possible way that too much cannot be said in praise of it. We refer to Katherine Kirkham in the role of the socially ambitious wife, a part that has a great many difficulties, is extremely unpleasant in character and needs the worthy acting to make it realistic and raise it out of the rut of the commonplace.

The story is a virile drama of a man's redemption, and the steadfast faith of a woman whom he meets after he has been cast aside and divorced by his social climbing wife when he has lost all his money. He has wandered into Alaska in a desperate condition of dissipation, and is saved from himself by a girl whom he marries after a succession of exciting events including the discovery of a mine rich with gold.

ADVERTISING IDEAS

"Social Ambition" does not offer any unusual angle with which to make a stunt display in your lobby. Probably the most effective way of arranging this part of your theater would be conservatively, principally utilizing the special stills and lithographs supplied by Goldwyn, all of which give the needed impression of the action, contain the principal players and give a good idea of the story and its theme. You might get the local hardware stores to co-operate with you on a display of gold prospectors' implements in their windows, with this card: "Accessories like these are used by the gold prospectors in Alaska in 'Social Ambition.'

Catch Phrases

"'Social Ambition'—Do You Know the Curse of It." "'Social Ambition' Is Everywhere—In Your own Home, Perhaps, and You May Not Know It." "The Playing of 'Home, Sweet Home' Wins a Wife and Riches." "A Wife for Money and a Wife for Love."

MUSICAL PRESENTATION

Open with a soft waltz.

Title: A professional caterer, intermezzo.

T. Manton leaves piano, dramatic, slow.

T. Then the inevitable crash, minor andante.

T. Mrs. Van Tyle has at last, a romance.

T. When smiling Summer descends, serenade style.

T. Where they play as hard at, a rag.

Manton begins to play, Home Sweet Home.

Manton stops, a rag and waltz for dancing.

T. Don't you think, agitato.

Home Sweet Home as shown.

T. Where night affords no cover, minor theme.

T. With realization of devotion, romance.

T. The first unpopular strike, dramatic tension.

T. The enmity of the camp, valse.

T. I've had a wire, romance.

T. Again in New York, intermezzo.

T. Evening with her plans, heavy theme, dramatic.

T. When Winter yields to springtime, gavotte.

T. Just so Manton, heavy dramatic.

T. Rose, romance to end, loud.

"Selfish Yates"

THE PICTURE

Five-Part Drama by C. Gordon Sullivan. Produced by Artcraft. Features William S. Hart. Supported by Jane Novak, B. Sprotte, Harry Dunkinson, Ernest Butterworth, Thelma Salter. Directed by W. S. Hart, under the supervision of Thomas H. Ince.

Values

Entertainment	Good
Story	Very Good
Acting	Excellent
Photography	Good
Technical Handling	Good
Settings	Good
Moral Effect	Good

Points of Interest

The popularity of William S. Hart in his familiar Western vehicle. A story of strong heart interest, in which the regenerative influence of a good woman over a bad man is shown. Scenes of dance-hall life in a desert town. A good subject, well acted, well photographed and well produced. Capable direction.

The Story and Production

The story presents a cross-section in the life of "Selfish Yates," proprietor of a saloon and dance-hall in a desert town called Thirsty Center. Yates derives his appelative from a philosophy of individualism, and save for the sole exception of a youthful protege, the child of a departed dance-hall girl, he is thoroughly consistent in it. And then, out of the desert, comes the girl, Mary, and her little sister. The story, thereafter, concerns the regeneration of Yates through Mary's influence.

The production is well up to the present day high standards, and some of the desert scenes are rarely beautiful. Hart's performance is quite its usual good one, while Jane Novak is most appealing as Mary. Ernest Butterworth is particularly good as the boy, Hotfoot.

ADVERTISING IDEAS

Hart's name is the picture's best advertising bet. In itself, it will draw crowds anywhere. In distributing hand-bills, play this up to the limit, always remembering that the name of Hart and not the production is the greatest point of interest. For instance, "Another William S. Hart picture' would suffice to bring patrons in droves. So, with this in mind, let all of your advertising matter bear heavily on this point. The production's title is secondary.

A variety of advertising hints suggest informing your patrons, the women especially, of the picture's showing at your theater. Mere post-cards will accomplish this, containing the announcement in a personal way.

Catch Phrases

"Selfish Yates was cured of his selfishness by the love of a good woman." "Love will cure Selfishness." "When Selfish Yates fell in love, he became Generous Yates."

MUSICAL PRESENTATION

Open with expressive melody style.

Title: Death's messenger, slow solemn.

T. Where the mountains bend to, soft habanera.

T. Prairie schooner comin', soft love song.

T. If you want work, a waltz.

T. The youthful sun, a hymn.

T. Dad said you wouldn't sell, intermezzo, lively.

T. Somewhat interested, love song style.

T. After two weeks, a hurry.

Young Buckner is shot, soft rather slow.

T. I am the Resurrection, a hymn.

Yates alone in room, a melody, soft.

T. With love's star guiding him, soft habanera.

Riley enters Jane's house, dramatic.

Jane chased by Riley, hurry, very fast.

T. I've got something important, soft song style.

T. You're a fine herd of cowards, caprice.

T. As I said before, agitato.

T. I'm thankin' you for stayin, a hymn.

"The Little Runaway"

THE PICTURE

Five-Part Drama by Paul West. Blue Ribbon Feature Produced by Vitagraph. Features Gladys Leslie. Supported by Edward Earle, Jessie Stevens, Mary Maurice, William Dunn, William Calhoun, Betty Blythe. Directed by William P. S. Earle.

Values

Entertainment	Good
Story	Appealing
Acting	Good
Photography	Good
Technical Handling	Good
Settings	Excellent
Moral Effect	Wholesome

Points of Interest

The charming personality of Gladys Leslie. An appealing story, capably produced and directed, of a little Irish girl who comes to America. Colorful characterizations of the Irish people.

The Story and Production

The story recounts the happenings of little Ann, who lives with her aunt and blind grandmother in a small village in Ireland. Ann helps in the support of the little household by lace-making, but the Irish land-owning evil, through its system of rent collection, makes life for them very hard indeed. And so when Peter Dowd, the agent of young Lord Killowen, who owns the village, makes improper advances to Ann, and is repulsed, he absconds to America, and is, in turn, followed by Ann. Seeking Dowd to regain her rent money which he has embezzled, Ann is first befriended by the captain of the steamship, and then by a policeman who takes her to his home. Lord Killowen has, in the meantime, come to America, and Ann at length meets him. He takes her to the home of the girl he is courting. And then, after many disheartening mishaps, Ann and Lord Killowen come to love each other. The production is well done, and the Irish atmosphere in the first reel is remarkable for its verity. Gladys Leslie's personality is always delightful, and it is particularly so in this appealing little story.

ADVERTISING IDEAS

A lobby display of stills from this picture would be effective, particularly as the Vitagraph Company issues specially attractive ones. These stills should prominently feature Gladys Leslie. Throw-aways should be distributed in all the houses of your community, which contain an interest-provoking catch phrase, such as those given below, on one side of the handbill, and the name of the attraction and your theater on the oppsite side. The newspaper ads should also contain a catch-phrase, together with a story of the production and a paragraph devoted to the beauty and charm of Miss Leslie.

Catch Phrases

"Have You Seen 'The Little Runaway?' She Will Appear at the ——— Theater on ———." "She Ran Away From Home and Found a Lover." "Were You Ever a 'Little Runaway?' If So, You Will Know How Ann Felt."

"The Accidental Honeymoon"

THE PICTURE

Five-Part Comedy-drama by Leonce Perret. Produced by Harry Rapf. Features Captain Robert Warwick and Elaine Hammerstein, supported by Frank McGlynn, Frank Norcross, Blanche Craig, Edward Kimball, Madame Mea, Emily Lorraine and Walter Hiers. Directed by Loence Perret.

Values

Entertainment	Good
Story	Fair
Acting	Excellent
Photography	Good
Technical Handling	Good
Settings	Good
Moral Effect	Wholesome

Points of Interest

The winsome personality of Elaine Hammerstein. The whimsical little story. Excellent direction, especially in the matter of arranging the sets and the selection of exteriors.

The Story and Production

The story concerns the love affair of a young woman who runs away from home to escape a loveless marriage, and an artist whom she meets soon after she leaves. While in her automobile they get stuck on the road and are compelled to spend the night at a farmhouse, the farmer and his wife thinking they are married, the couple having told them so before it was positive they must remain all night. They are placed in one room, a situation for which farceurs have a special fondness, but their stay is entirely circumspect and modest. From then on various complications, arise, during which the artist keeps up a strenuous pursuit of the girl until he finally wins her, and gets the consent of her father to marry.

ADVERTISING IDEAS

The featured players are the best box-office angle of your advertising. Be sure to use numerous photographs of Warwick, both in and out of the uniform he now wears as a Captain in the Intelligence Bureau of Pershing's troops. His name should always be prefixed with Captain. Elaine Hammerstein is remarkably attractive and her photographs should have effect in your lobby.

A good stunt would be to have a young man and woman in a large racing automobile go about your neighborhood, with a sign on the car saying: "This couple have just come from 'The Accidental Honeymoon,' at the ——— Theater (the latter phrase in much smaller type)."

Arrange to have in your lobby or somewhere near your theater a large racing car, which any automobile dealer would be glad to lend you during the days you show the picture, with this card upon it: "This is the car the couple went away in on their accidental honeymoon.' The newspapers surely will print personal stories concerning Robert Warwick, who gave up a $60,000 a year contract to join the army.

Catch Phrases

"Perhaps One of the Strangest Accidents is an Accidental Honeymoon." "A Honeymoon Under Peculiar Circumstances." "She Ran Away from a Loveless Marriage and Found a Lonely Artist." "Everyone Thought Him Dead, But He Was So Busy Pursuing the Girl, He Did Not Have Time to Tell Them He Was Very Much Alive." "One of the Stars of This Picture is a Young Man Who Gave Up a Salary of $60,000 a Year to Enlist."

MUSICAL PRESENTATION

Open with soft intermezzo style.

Title: After that cruel blow, minor pathetic.

T. Next day, rapid movement.

T. Pretty Kitty Gray, love theme.

T. On the road to love, romance.

T. My governess had a soft heart, caprice.

T. After a brief investigation, fox-trot.

T. The unexpected, a waltz, soft.

T. Together alone, love theme.

T. The intruders, a polka.

T. O the moon, a waltz.

T. Where love reveals, slow romance style.

Kitty gets into machine, a dramatic theme.

T. With a heart full of love, intermezzo.

T. The infirmary that evening, love theme.

T. Next day D'Auber's fever, a waltz.

T. With maid and man, love theme.

T. I just saw her leave, allegro movement.

Kitty and Lawrence before the church, slow romance.

To-day—To-morrow, love theme.

"The Triumph of the Weak"

THE PICTURE

Five-part Drama by Edith Ellis, adapted from the play "My Man," by Miss Ellis. Released by Vitagraph. Starring Alice Joyce. Supported by Walter McGrail, Eulalie Jensen, Adele de Garde, Templar Saxe, Bernard Siegel and Billy Carr. Directed by Tom Terris.

Values

Entertainment	Good
Story	Good
Acting	Good
Photography	Very Good
Technical Handling	Good
Settings	Very Good
Moral Effect	Wholesome

Points of Interest

The appearance of Alice Joyce in a sympathetic role, slightly suggestive of her characterization in "Within the Law." The presentation of the problem of the released woman convict. The playing of an able child actor, Billy Carr.

Story and Production

Miss Joyce has again been given the role of a jail inmate and she vivifies it with her direct and sincere playing. Her work overshadows certain improbabilities of plot and holds the interest.

Edith Merrill, a young widow, is sent to prison for a theft of food for her starving boy. The child is placed in an orphanage. Released later on parole, Edith steals her boy and disappears. She meets a young department store manager and marries him, not telling him of her prison past.

She lives happily until "Diamond Mabel," another inmate, discovers her. Just at this time the woman's pal, Micky Bill, is nabbed by the police and Mabel desperately tries to get money together to hire a lawyer. Finally she forces Edith to steal a sum of money entrusted to her husband's care.

Edith is discovered in the act of taking the money. She confesses everything and her husband's heart softens. But a detective arrests her for breaking her parole, and she goes back to prison. The story concludes with a pardon and the happy renewal of married life.

ADVERTISING IDEAS

Liberal use of new Alice Joyce portraits should be made. This beautiful star has been a favorite since the first days of the photoplay and was never more popular than at the present time. Pictures from the photoplay, showing Miss Joyce as a convict, may be played up. Suggest that the role is similar to her famous one in "Within the Law." You may be able to interest local civic organizations, since "The Strength of the Weak" deals with the problem of the released woman convict. Direct interest can be aroused in this way. "The Strength of the Weak" is the sort of picture to appeal to your feminine patrons. Personal letters should be sent to them, making clear the problem presented by "The Strength of the Weak." Bring out the fact that the photoplay is adapted from the stage play, "My Man." Call attention to Walter McGrail's appearance in the cast. He is growing in popular favor.

Catch Phrases

"What becomes of the girl who is sent to prison?" "Can a woman live down a prison sentence?" "Should she tell of her prison past and risk her happiness?" "What woud you do if you discovered that your wife had a prison record?" "How a young mother fights against tremendous odds." "Just how much would you forgive in your wife?"

"The Trail to Yesterday"

THE PICTURE

Five-part Drama from the Novel of the Same Name by Charles Alden Seltzer. Produced by the Metro Pictures Corporation. Featuring Bert Lytell, supported by Anna Q. Nilsson and Harry Northrup. Scenario by June Mathis. Directed by Edwin Crewe.

Values

Entertainment	Good
Story	Fair
Acting	Good
Photography	Good
Technical Handling	Good
Settings	Good
Moral Effect	Fair

Points of Interest

Several outstanding features bid for attention: the first meeting of the girl and man, while old in plot is excellently handled; fine scenics, backgrounds of big distances; absence of gush; Bert Lytell's rare playing, ably supported.

Story and Production

Southwestern ranch dramas usually lack story, making it up in bucking bronchos, rodeos and rides for life. But this one stands on a live plot, and it is well worked out. Bert Lytell enacts the part of a wrongly accused fugitive from justice. He becomes Dakota, lone rider and cattleman, biding his time until fate throws the stepdaughter of his old enemy, Langford, in his way. He thinks her Langford's real daughter. For revenge he forces her to marry him, parting immediately. During the play he meets her again and saves her life in a runaway. Duncan, the stepfather's tool, and Langford, appear, setting the stage for villainy.

A somewhat unusual element of suspense is introduced in several places during the play. The girl and Dakota are much interested in each other, but Duncan succeeds in placing fresh evidence of Dakota's perfidy in her way just at the crucial moment. A duel to the death between Dakota and Texas Blanco makes her think the former a murderer, until he explains it was in self defense. At last one of Dakota's best friends is wounded by Duncan at the direction of Langford, Duncan is caught, and Dakota charges Langford with being the cause of the original false accusation. The ending is happy.

There is much to commend this picture. Even where old material has been used, it is done in a way to make it appear fresh. Several scenes approach the artistic and give one a sense of the competency of the director. The impressions left are good; big spaces; good clean acting.

ADVERTISING IDEAS

Bring forward the name of the novel upon which the play is based; in this case a successful novel has made a successful picture. Bert Lytell should be featured in lobby display. The title has much in it for the lobby artist: The Trail to Yesterday gives unusual latitude for colored crayon work for lobby posters. The fact that it is a good, clean picture, depicting ranch life; that the cast is well rounded; that there is a thrilling runaway of the heroine's horse; that she is rescued by the hero—all these points should be kept in the foreground of announcements.

Catch Phrases

"She Fell in Love with Her Husband." "Marry Me or I'll Shoot the Parson." "The Course of True Love Made Smotth by a Snake." "A Snake in the Road Brings Two Hearts Together."

(Continued on page 712)

"The Yellow Ticket" depicts Fannie Ward struggling against an oppressive system in the days when Nicholas Romanoff wore a crown

Fannie Ward as the Jewish girl in "The Yellow Ticket" shows her passport to Warner Oland, the Russian inspector of police

Fannie Ward as Anna Mirrel in "The Yellow Ticket" (Pathe)

DIRECTORY OF RELEASES

COMEDIES

CHRISTIE COMEDIES
6101 Sunset Blvd., Los Angeles

One reel—every Mon. Features Betty Compson, Billy Mason, Margaret Gibson. Directed by Al. E. Christie.

Mum's the Word.....1000 ft.
Circumstantial Evidence.....1000 ft.
In the Dark.....1000 ft.
Whose Wife?.....1000 ft.
The House That Jack Built.....1000 ft.
Apr. 15. Red Crossed.....1000 ft.
Apr. 22. Here Comes the Groom..1000 ft.
Apr. 29. Somebody's Baby.....1000 ft.
May 6. Regular Patsy.....1000 ft.

FAMOUS PLAYERS-LASKY
485 5th Ave., N. Y.

(Arbuckle Comedies)

Mar. —. The Bell Boy.....2000 ft.
—— —. Moonshine.....2000 ft.

(Mack Sennett Comedies)

Apr. 8. Friend Husband.....2000 ft.
Apr. 22. Saucy Madeline.....2000 ft.
May 6. His Smothered Love....2000 ft.
May 20. Battle Royal.....2000 ft.

FIRST NAT'L EXHIB.
18 E. 41st St., N. Y.

Two reels or more—eight pictures a year. Featuring Charles Chaplin.

Apr. 1. A Dog's Life.....3000 ft.

FOX FILM
130 W. 46th St.

(Sunshine Comedies)

Two reels—every other Sun. Directed by Henry Lehrman.

Mar. 7. A Self-Made Lady.....2000 ft.
Apr. 7. A Waiter's Wasted Life..2000 ft.
May 5. A Neighbor's Keyhole....2000 ft.

(Mutt and Jeff Comedies)

One reel every Mon. Animated cartoons by Bud Fischer.

Apr. 7. The Freight Investigation..500 ft.
Apr. 14. The Leak.....500 ft.
Apr. 21. On Ice.....500 ft.
Apr. 28. Helping McAdoo.....500 ft.
May 5. A Fisherless Cartoon....500 ft.
May 12. Occultism.....500 ft.
May 19. Superintendents.....500 ft.

GENERAL FILM
25 W. 44th St., N. Y.

(Essanay-Chaplin Comedies)

In the Park.....1000 ft.
Work.....2000 ft.
A Woman.....2000 ft.
The Tramp.....2000 ft.
His New Job.....2000 ft.
A Night Out.....2000 ft.

(Clover Comedies)

Rip Roaring Rivals.....1000 ft.
The Wooing of Coffee Cake Kate.1000 ft.
He Couldn't Fool His Wife.....1000 ft.
By Heck, I'll Save Her.....1000 ft.
The Paper Hanger's Revenge....1000 ft.
From Caterpillar to Butterfly....1000 ft.
A Widow's Camouflage.....1000 ft.
Love's Lucky Day.....1000 ft.
Oh, the Women!.....1000 ft.

(Ebony Comedies)

A Black Sherlock Holmes.....1000 ft.
Spying the Spy.....1000 ft.
The Porters.....1000 ft.
A Milk Fed Hero.....1000 ft.
Busted Romance.....1000 ft.
Spooks.....1000 ft.

(Snakeville Comedies)

When Macbeth Came to Snakeville 1000 ft.
Slippery Slim and His Tombstone.1000 ft.
Slippery Slim and the Impersonator 1000 ft.
When Slippery Met the Champion.1000 ft.
Snakeville's New Waitress.....1000 ft.
Slippery Slim's Dilemma.....1000 ft.

GREATER VITAGRAPH

(Big V Comedies)

One reel—every Mon. Featuring Montgomery and Rock. Directed by Larry Seaman.

Apr. 1. Sleuths and Slickers.....1000 ft.
Apr. 8. Rummies and Razors....1000 ft.
Apr. 15. Counts and No Counts...1000 ft.
Apr. 22. Whistles and Windows...1000 ft.
Apr. 29. Flirts and Fakers.....1000 ft.
May 6. Laws and Outlaws.....1000 ft.
May 13. Spies and Spills.....1000 ft.
May 20. Love and Lavallieres....1000 ft.
May 27. Romans and Rascals.....1000 ft.

(Drew Comedies)

Apr. 1. Following the Scent.....1000 ft.
Apr. 8. The Home Cure.....1000 ft.
Apr. 15. The Deceiver.....1000 ft.
Apr. 22. Beautiful Thoughts.....1000 ft.
Apr. 29. All for the Love of a Girl. 1000 ft.
May 6. The Story of the Glove..1000 ft.
May 13. Fox Trot Finesse.....1000 ft.
May 20. The Mysterious Mrs. Davey. 1000 ft.
May 27. Rooney's Sad Case.....1000 ft.

GOLDWYN FEATURES
16 E. 42nd St., N. Y.

(Capitol Comedies)

Two reels—every other Monday—features "Smiling Bill" Parsons.

May 6. Bill's Baby.....2000 ft.
May 20. Bill's Predicament.....2000 ft.

KING BEE COMEDIES
Longacre Building, N. Y.

(Billy West Comedies)

Two reels—1st and 15th of every month. Featuring Billy West. Directed by Charles Parrot.

Apr. 1. The Scholar.....2000 ft.
Apr. 15. The Messenger.....2000 ft.
May 1. The Handy Man.....2000 ft.
May 15. Bright and Early.....2000 ft.

MUTUAL FILM
220 S. State St., Chicago

(Strand Comedies)

One reel—every Tuesday. Features Billie Rhodes.

Apr. 2. She Couldn't Grow Up...1000 ft.
Apr. 9. For Art's Sake.....1000 ft.
Apr. 16. Her Helping Hand.....1000 ft.
Apr. 23. Mary's Frame-Up.....1000 ft.
Apr. 30. Spotted.....1000 ft.
May 7. Over the Garden Wall...1000 ft.
May 14. Her Terrible Time.....1000 ft.
May 21. My Lady Nicotine.....1000 ft.

PATHE EXCHANGE
25 W. 44th St., N. Y.

(Rolin Comedies)

One reel—every Sun. Feature Harold Lloyd. Directed by Hal. Roach.

Apr. 7. Follow the Crowd.....1000 ft.
Apr. 14. Pipe the Whiskers.....1000 ft.
Apr. 21. It's a Wild Life.....1000 ft.
Apr. 28. Hey There.....1000 ft.
May 5. Kicked Out.....1000 ft.
May 12. The Non-Stop Kid.....1000 ft.
May 19. Two-Gun Gussie.....1000 ft.

(Toto Comedies)

Two reels—one a month. Feature Toto the Hippodrome Clown.

Mar. 17. Fare Please.....2000 ft.
Apr. 18. His Busy Day.....2000 ft.

PERFECTION PICTURES
64 E. Adams St., Chicago

(Montgomery Flagg's Comedies)

One reel—one every other Sun.

Mar. 27. The Stenog.....1000 ft.
Apr. 10. The Art Bug.....1000 ft.
Apr. 24. A Good Sport.....1000 ft.
May 8. The Starter.....1000 ft.

TRIANGLE
1457 Broadway, N. Y.

(Keystone Comedies)

Two reels—every Sun.

Apr. 7. First Aid.....2000 ft.
Apr. 14. Mr. Briggs Closes the House 2000 ft.
Apr. 21. Their Neighbor's Baby..2000 ft.
Apr. 28. Mr. Miller's Economies..2000 ft.
May 5. I Love Charles Albert....2000 ft.
May 12. Mr. Miller Muddles Through, 2000 ft.
May 19. Newspaper Clippings....2000 ft.
May 26. Are Wives Unreasonable?.2000 ft.

UNIVERSAL FILM
1600 Broadway, N. Y.

(Century Comedies)

Two reels—rel. irreg. Feature Alice Howell.

May 29. Her Unmarried Life....2000 ft.

(L-Ko Comedies)

Two reels—every Wed. Feature Mack Swain, Gale Henry, Hughie Mack, Dave Morris.

Apr. 3. Gowns and Girls (Hughie Mack, Gale Henry.....2000 ft
Apr. 10. Saved from a Vamp (Hughie Mack, Gale Henry).....2000 ft.
Apr. 17. Adventurous Ambrose (Mack Swain).....2000 ft.
Apr. 24. A Rural Riot (Hughie Mack and Dave Morris).....2000 ft.
May 1. Fathers, Sons and Chorus Girls Dave Morris.....2000 ft.
May 8. Her Movie Madness (Gale Henry and Hughie Mack).....2000 ft.
May 15. Pretty Babies (Dave Morris, 2000 ft.
May 22. Who's Zoo (Kathleen O'Connor and Rube Miller).....2000 ft.

(Nestor Comedies)

One reel—every Mon.

Apr. 1. Pink Pajamas (Dave Morris and Gladys Tennyson).....1000 ft.
Apr. 8. Hickory Hiram (Neal Burns and Stanley Laurel).....1000 ft.
Apr. 15. The Shifty Shoplifter (Eileen Sedgwick and Milton Sims)....1000 ft.
Apr. 22. The Stolen Keyhole (Harry Mann).....1000 ft.
Apr. 29. It's a Cruel World (Gale Henry and William Franey).....1000 ft.
May 6. A Kitchen Hero (Eilleen Sedgwick).....1000 ft
May 13. New York—By Heck!...1000 ft.
May 20. The Bath House Scandal (Carter De Haven).....1000 ft.
May 27. Who's Your Wife? (Gale Henry).....1000 ft.

(Star Comedies)

One reel—every Sat. Feature Eddie Lyons and Lee Moran.

Apr. 13. A Pigskin Hero.....1000 ft.
Apr. 20. The Tail of a Cat.....1000 ft.
Apr. 27. The Guilty Egg.....1000 ft.
May 3. Mum's the Word.....1000 ft.
May 11. Whose Baby Are You?..1000 ft.
May 18. The Dodger.....1000 ft.
May 25. The One-Horse Show....1000 ft.

EDUCATIONALS

EDUCATIONAL FILM
729 7th Ave., N. Y.

(Scenics)

One reel—every Wed.

Apr. 3. The Making of Russian Caviar. 850 ft.
Apr. 10. White Water and Windy Willie—Where the Clouds Come From.1000 ft.
Apr. 17. Our Egypt of the Southwest, 1000 ft.
Apr. 24. The Cruise of the Quickernell, 1000 ft.
May 1. Tidbits of Travel.....1000 ft.
May 8. What the Ice Age Left..1000 ft.
May 15. The Silent Wonderlands of the West, No. 1.....1000 ft.
May 22. Following the Course of the Cayuse.....1000 ft.
May 29. The Silent Wonderlands of the West, No. 2.....1000 ft.

(Ditmar's "Living Book of Nature")

One reel—every other week.

Apr. 8. Night Animals.....500 ft.
Apr. 22. Wild Goats and Sheep....500 ft.
May 6. Wild Babies.....500 ft.
May 20. The Friendly Bee.....500 ft.

(Cartoons)

One reel—every week.

Apr. 22. Vanity and Vengeance (Katzenjammer Kids).....500 ft.
Apr. 29. Doing His Bit (Happy Hooligan).....500 ft.
May 6. Der Two Twins (Katzenjammer Kids).....500 ft.
May 13. His Last Will (Katzenjammer Kids).....500 ft.
May 20. Der Black Mitt (Katzenjammer Kids).....500 ft.

FAMOUS PLAYERS-LASKY
485 5th Ave., N. Y.

(Bray Pictographs)

One reel—every Mon. Magazine on the Screen and Cartoons.

Apr. 1. Training Women Sharpshooters; Our Bone Relations; A New Use for a Houseboat; Cartoon; "Me und Gott".....1000 ft.
Apr. 8. Grizzly Bear Pets; Uncle Sam's Stamp Factory; Cartoon by Wallace Carlson.....1000 ft.
Apr. 15. Women in the World of Work; Hawaii the Beautiful; Cartoon by Earl Hurd.....1000 ft.
Apr. 22. Microscopic Revelations; Horse Training by Experts; Scientific Rose Culture; Cartoon.....1000 ft.
Apr. 29. America's Sleeping Giants; Microscopic Revelations; Bray Cartoon, 1000 ft.
May 6. Americans Sleeping Giants; Ingenious Insects; Cartoon by Wallace Carlson.....1000 ft.
May 13. Lumbering for Wartime; The Art of Animal Training; Cartoon by Earl Hurd.....1000 ft.
May 20. War Garden Hints; American Rifles and Riflemen; Cartoon—Bray Studios.....1000 ft.
May 27. Scenic Gems of America; Charting the Sky; Cartoon by Wallace Carlson.....1000 ft.

(Burton Holmes Travelogues)

One reel—every Mon. Travels Around the World.

Apr. 1. Down the Yukon.....1000 ft.
Apr. 8. In Happy Honolulu.....1000 ft.
Apr. 15. Peerless Pineapples of the Pacific.....1000 ft.
Apr. 22. High Spots of Hawaii....1000 ft.
Apr. 29. Our Filipino Fighting Force 1000 ft.
May 6. The Philippine National Guards, 1000 ft.
May 13. The Klondike Today....1000 ft.
May 20. Oblin: The Switzerland of British Columbia.....1000 ft.
May 27. On the Beach at Waikiki.1000 ft.

FOURSQUARE PICTURES
729 7th Ave., N. Y.

A Trip Through China (4 parts).7600 ft.

GENERAL FILM
25 W. 44th St., N. Y.

(Essanay Scenics)

One reel—every week. Scenics of North America.

Banff National Park.....1000 ft.
The Great National Industries of Canada.....1000 ft.
Water Powers of Western Canada.1000 ft.
Grand Canyon of Arizona.....1000 ft.

PATHE EXCHANGE
25 W. 45th St., N. Y.

(Scenic and Educational)

One reel—every week. Science, Art and Educational.

Apr. 7. Timber Transportation in Sweden (Educ.) and St. Flour and Aurillac (Trav.).....1000 ft.
Apr. 14. Whispering Wires of War (Science).....1000 ft.
Apr. 21. Trinidad-British West Indies (Trav.).....1000 ft.
Apr. 28. Picturesque Wales-Llangollen (Trav.), and Picture Spots in England (Trav.), Split reel colored.1000 ft
May 5. Our Fighting Ally—The Tank (Educ.).....1000 ft.
May 12. Britain's Bulwarks No. 1; Women Mutitioneers of England (Educ.).....1000 ft.
May 12. Strange Animals from Many Climes (Educ.).....1000 ft.
May 19. Britain's Bulwarks, No. 2; Messines and Its Irish Captors (Educ.).....1000 ft.

UNIVERSAL FILM
1600 Broadway, N. Y.

(Finley Nature Studies)

One reel—every week. Travel, Educational and Cartoon.

Apr. 6. A Day at Yellowstone Park (Trav.) and Beautiful Devon, the Land of Romance, England (Sc.)1000 ft.
Apr. 13. Sea Birds and Animals (Educ.) and The Land of Long Ago (Sc.)1000 ft.
Apr. 20. Wild Animals at Yellowstone (Educ.) and Atop the Alps (Sc.).1000 ft.
Apr. 27. Wild Bird Pets (Educ.) and Around Key West (Sc.).....1000 ft.

FEATURES

BLUEBIRD PHOTOPLAYS
1600 Broadway, N. Y.

Five-reel drama—every Mon. Features Monroe Salisbury, Ruth Clifford, Carmel Myers, Mae Murray, Franklyn Farnum, Ella Hall, Herbert Rawlinson, Louise Lovely.

Apr. 1. Fast Company (Franklyn Farnum).....5000 ft.
Apr. 8. The Red, Red Heart (Monroe Salisbury).....5000 ft.
Apr. 15. A Rich Man's Darling (Louise Lovely).....5000 ft.
Apr. 29. A Mother's Secret (Ella Hall) .....5000 ft.
May 13. The Guilt of Silence (Monroe Salisbury, Ruth Clifford).....5000 ft.
May 16. Danger Within (Zoe Rae).5000 ft.
May 20. $5000 Reward (Franklyn Farnum).....5000 ft.
May 27. A Broadway Scandal (Carmel Myers).....5000 ft.

CREST PICTURES
(State Rights)
Times Building, N. Y.

Five or more reels—rel. irreg. Features Lillian Walker.

Lust of the Ages.....6000 ft.
The Grain of Dust.....6000 ft.

FAMOUS PLAYERS-LASKY
485 5th Ave., N. Y.

Five reels or more—2 or more a week. Featuring Mary Pickford, Douglas Fairbanks, Elsie Ferguson, William S. Hart, Geraldine Farrar, Pauline Frederick, Jack Pickford, Louise Huff, Julian Eltinge, Billie Burke, Vivian Martin, Marguerite Clark, Charles Ray, Ann Pennington, Dorothy Dalton, Enid Bennett, Wallace Reid, George Beban, Kathleen Williams, Sessue Hayakawa.

(Paramount)

Apr. 1. Honor of His House (Sessue Hayakawa).....4485 ft.
Apr. 8. His Majesty Bunker Bean (Jack Pickford).....4635 ft.
Apr. 8. The House of Silence (Wallace

A COMPLETE DIRECTORY OF RELEASES
for the past quarter is
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MOTION PICTURE TRADE DIRECTORY

Reid) ..... 4281 ft
Apr. 15. Unclaimed Goods (Vivian Martin) ..... 4490 ft.
Apr. 22. Rich Man, Poor Man (Marguerite Clark) ..... 5000 ft.
Apr. 22. Playing the Game (Charles Ray) ..... 4691 ft.
Apr. 29. Let's Get a Divorce (Billie Burke) ..... 4703 ft.
Apr 29. Tyrant Fear (Dorothy Dalton) ..... 4048 ft.
May 6. The Biggest Show on Earth (Enid Bennett) ..... 4409 ft.
May 6. Resurrection (Pauline Frederick) ..... 4382 ft.
May 6. The White Man's Law (Sessue Hayakawa) ..... 5000 ft.
May 13. Mile-a-Minute Kendall (Jack Pickford) ..... 5000 ft.
May 20. The Mating of Marcella (Dorothy Dalton) ..... 5000 ft.
May 27. Believe Me, Xantippe (Wallace Reid) ..... 5000 ft.
May 27. Prunella (Marguerite Clark), 5000 ft.
May 27. His Own Home Town (Charles Ray) ..... 5000 ft.

(Artcraft)

Apr. 1. Tiger Man (Wm. S. Hart) . 4393ft.
Apr. 8. The Lie (Elsie Ferguson) . 5178 ft.
Apr. 15. Mr. Fix-it (Douglas Fairbanks) ..... 4552 ft.
May 13. M'Liss (Mary Pickford) .. 5000 ft.
May 20. Old Wives for New (De Mille Prod.) ..... 5000 ft.
May 20. Selfish Yates (Wm. S. Hart), 5000 ft.

FIRST NAT'L EXHIB.

18 E. 41st St., N. Y.

Five or more reels—rel. irreg. Features Barbara Castleton, Josephine Whittell, Lois Wilson, Bert Lytell, Mitchell Lewis, Elmo Lincoln, Enid Markey.

The Sin Invisible (Mitchell Lewis) . 6000 ft.
Tarzan of the Apes (Enid Markey) . 8000 ft.
Passing of the Third Floor Back (Sir Forbes Robertson) ..... 6000 ft.
My Four Years in Germany ..... 10,000 ft.

Petrova Pictures (Mme. Petrova)

Mar. The Life Mask ..... 6000 ft.
Apr. Tempered Steel ..... 6000 ft.

FOURSQUARE PICTURES

729 7th Ave., N. Y.

Five or more reels—rel. irreg. Features Gertrude McCoy, Irene Fenwick, Mitchell Lewis, Ruth Roland, Doris Kenyon, Zeena Keefe, Jane Grey, Bessie Barriscale, Leah Baird, Milton Sills, Reine Davies, Clifford Bruce.

One Hour (Zeena Keefe and Alan Hale) ..... 5313 ft.
The Fringe of Society (Ruth Roland, Milton Sills, Leah Baird) ..... 5802 ft.
The Cast Off (Bessie Barriscale) .. 5665 ft.
The Zeppelin's Last Raid ..... 6000 ft.
Those Who Pay (Bessie Barriscale), 6000 ft.
The Belgian (Valentine Grant) ... 6000 ft.

FOX FILM

130 W. 46th St., N. Y.

(Special Features)

Five or more reels—every Sun. Features Gladys Brockwell, Jewel Carmen, Tom Mix, Miriam Cooper, June Caprice, George Walsh, Peggy Hyland, Virginia Pearson, Jane and Katherine Lee.

Apr. 7. The Bride of Fear (Jewel Carmen) ..... 5000 ft.
Apr. 14. Western Blood (Tom Mix) 5000 ft.
Apr. 21. American Buds (Jane & Katherine Lee) ..... 5000 ft.
Apr. 28. Her One Mistake (Gladys Brockwell) ..... 5000 ft.
May 5. Brave and Bold (George Walsh) ..... 5000 ft.
May 12. Peg of the Pirates (Peggy Hyland) ..... 5000 ft.
May 19. Confession (Jewel Carmen), 5000 ft.
May 26. The Firebrand (Virginia Pearson) ..... 5000 ft.
June 2. Blue-Eyed Mary (June Caprice) ..... 5000 ft.

(Standard Pictures)

Five or more reels—every other Sun. Features William Farnum, Theda Bara, Annette Kellermann, Dustin Farnum.

Mar. 24. Rough and Ready (William Farnum) ..... 6000 ft.
Apr. 7. Blindness of Divorce ..... 7000 ft.
Apr. 21. The Soul of Buddha (Theda Bara) ..... 6000 ft.
May 5. True Blue (William Farnum), 7000 ft.
May 19. The Caillaux Case ..... 6000 ft.

GENERAL FILM

25 W. 44th St., N. Y.

(Falcon Features)

Four-reel drama—rel. irreg. Features Kathleen Kirkham, Henry King, R. Henry Grey, Henry Ainley, Mary Dibley, Vola Vale, Daniel Gilfether, Ethel Ritchie, Margaret Landis, Neil Hardin.

Feet of Clay (Margaret Landis, R. Henry Grey) ..... 4000 ft.
Brand's Daughter (Kathleen Kirkham) ..... 4000 ft.
His Old Fashioned Dad (Daniel Gilfether, Mollie McConnell) ..... 4000 ft.
Zollenstein (Vola Vale) ..... 4000 ft.

(Duplex Films, Inc.)

Shame (Seena Keefe) ..... 7000 ft.

GOLDWYN FEATURES

16 E. 42nd St., N. Y.

Five or more reels—every Sun. Features Mabel Normand, Mae Marsh, Madge Kennedy, Jane Cowl, Mary Garden.

Apr. 7. The Danger Game (Madge Kennedy) ..... 6000 ft.
Apr. 21. The Face in the Dark (Mae Marsh) ..... 6000 ft.
May 5. Joan of Plattsburg (Mabel Normand) ..... 6000 ft.
May 19. The Fair Pretender (Madge Kennedy) ..... 6000 ft.
June 2. The Glorious Adventure (Mae Marsh) ..... 6000 ft.

Goldwyn Specials

Heart of the Sunset ..... 7000 ft.
Blue Blood ..... 6000 ft.
Honor's Cross ..... 6000 ft.
Social Ambition ..... 6000 ft.

GREATER VITAGRAPH

1600 Broadway, N. Y.

Five-reel drama—every Mon. Features Alice Joyce, Harry Morey, Agnes Ayres, Marc MacDermott, Earle Williams, Edward Earle, Alfred Whitman, Nell Shipman, Corrine Griffith, Evart Overton, Grace Darmond, Gladys Leslie, J. Frank Glendon, Walter McGrail, Florence Deshon.

Apr. 1. Little Miss No-Account (Gladys Leslie) ..... 5000 ft.
Apr. 8. The Business of Life (Alice Joyce) ..... 5000 ft.
Apr. 15. The Girl from Beyond (Nell Shipman, Alfred Whitman) ..... 5000 ft.
Apr. 22. A Bachelor's Children (Harry Morey, Florence Deshon) ..... 5000 ft.
Apr. 29. The Seal of Silence (Earle Williams, Grace Darmond) ..... 5000 ft.
May 6. The Little Runaway (Gladys Leslie and Edward Earle) ..... 5000 ft.
May 13. The Triumph of the Weak (Alice Joyce, Walter McGrail) .. 5000 ft.
May 20. The Golden Goal (Harry Morey, Florence DeShon) ..... 5000 ft.
May 27. Bares, Son of Kazan (Nell Shipman, Alfred Whitman) ..... 5000 ft.

HILLER & WILK (State Rights)

Longacre Bldg., N. Y.

Five or more reels—rel. irreg.

Raffles (John Barrymore) ..... 6462 ft.
Wrath of the Gods (Sessue Hayakawa), 4904 ft.
Battle of Gettysburg ..... 4808 ft.
Sporting Life (In course of production), —— ft.

HODKINSON-PARALTA PICTURES

527 5th Ave., N. Y.

Five or more reels—2 a month. Features Bessie Barriscale, Henry B. Walthall, J. Warren Kerrigan, Louise Glaum.

Apr. 1. An Alien Enemy (Louise Glaum) ..... 6000 ft.
Apr. 15. Blindfolded (Bessie Barriscale) ..... 5000 ft.
Apr. 29. With Hoops of Steel (Henry Walthall) ..... 6000 ft.
May 13. The Snapdragon (Louise Glaum) ..... 6000 ft.
May 27. Rose o' Paradise (Bessie Barriscale) ..... 6000 ft.

IVAN FEATURES

130 W. 46th St., N. Y.

Five or more reels—every month.

Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison) ..... 7000 ft.
Human Clay (Mollie King) ..... 5000 ft.
Life or Honor (James Morrison, Violet Palmer) ..... 6500 ft.
Conquered Hearts (Marguerite Marsh), 7000 ft.

JEWEL PRODUCTION

1600 Broadway, N. Y.

Five reels or more—rel. irreg.

The Doctor and the Woman ..... 5000 ft.
The Man Who Dared God ..... 7000 ft.
A Soul for Sale ..... 6000 ft.
The Girl Who Dared ..... 6000 ft.

METRO PICTURES

Longacre Bldg., N. Y.

Five-reel drama—every Mon. Features Harold Lockwood, Emily Stevens, Mabel Taliaferro, Emmy Wehlen, Viola Dana, Francis X. Bushman, Beverly Bayne, Edith Storey, May Allison, Bert Lytell.

Apr. 1. The Landloper (Harold Lockwood) ..... 5000 ft.
Apr. 8. Social Hypocrites (May Allison) ..... 5000 ft.
Apr. 15. With Neatness and Dispatch (Bushman and Bayne) ..... 5000 ft.
Apr. 22. Treasure of the Sea (Edith Storey) ..... 5000 ft.
Apr. 29. Riders of the Night (Viola Dana) ..... 5000 ft.
May 6. The Trail to Yesterday (Bert Lytell) ..... 5000 ft.
May 13. Cyclone Higgins, D.D. (Bushman and Bayne) ..... 5000 ft.
May 20. The Winning of Beatrice (May Allison) ..... 5000 ft.
May 27. Lend Me Your Name (Harold Lockwood) ..... 5000 ft.

(Specials)

Six or more reels—every month. Features Nazimova, Rita Jolivet, Edith Storey, Viola Dana, Emily Stevens, Mabel Taliaferro, Arnold Daly, Dolly Sisters.

The Million Dollar Dollies (Dolly Sisters) ..... 5000 ft.
Lest We Forget (Rita Jolivet) .... 8000 ft.
The Legion of Death (Edith Storey) 7000 ft.
Blue Jeans (Viola Dana) ..... 7000 ft.
Revelation (Nazimova) ..... 7000 ft.
My Own United States (Arnold Daly), 8000 ft.

MUTUAL FILM

220 S. State St., Chicago

Five-reel drama—every Mon. Features Mary Miles Minter, William Russell, Edna Goodrich, Margarita Fischer, Ann Murdock, Olive Tell, Gail Kane, Jackie Saunders.

Apr. 1. A Bit of Jade (Mary Miles Minter) ..... 5000 ft.
Apr. 8. The Richest Girl (Anna Murdock) ..... 5000 ft.
Apr. 15. The Primitive Woman (Margarita Fischer) ..... 5000 ft.
Apr. 29. Hearts of Diamonds (William Russell) ..... 5000 ft.

PATHE EXCHANGE

25 W. 45th St., N. Y.

Five-reel drama—every Sun. Features Antonio Morena, Helene Chadwick, Frederick Warde, Gladys Hulette, Mrs. Vernon Castle, Frank Keenan, Bessie Love, Fannie Ward, Bryant Washburn, Warner Oland, Baby Marie Osborne, Creighton Hale.

Mar. 31. Mrs. Slacker (Gladys Hulette and Creighton Hale) ..... 5000 ft.
Apr. 7. Twenty-one (Bryant Washburn) ..... 5000 ft.
Apr. 14. The Busy Inn (N. I. Panoff, Mme. Lesienko, Mme. Orlova) Russian Art ..... 5000 ft.
Apr. 21. Ruler of the Road (Frank Keenan) ..... 5000 ft.
Apr. 28. Dolly Does Her Bit (Baby Marie Osborne) ..... 5000 ft.
May 5. How Could You Caroline? (Bessie Love, James Morrison) ..... 5000 ft.
May 12. The Dagger Woman (Ivan Mozukin, Olga Zovska) ..... 5000 ft.
May 19. The Mysterious Client (Irene Castle, Milton Sills, Warner Oland), 5000 ft.

PERFECTION PICTURES

63 E. Adams St., Chicago

Six or more reels—rel. irreg. Features Taylor Holmes, Mary MacLane, Shirley Mason, Mary McAllister, Tom Moore, Hazel Daly.

Uneasy Money (Taylor Holmes) .. 5400 ft.
Brown of Harvard (Tom Moore and Hazel Daly) ..... 6100 ft.
Men Who Made Love to Me (Mary MacLane) ..... 6200 ft.
Unbeliever (U. S. Marines) ..... 6800 ft.
Ruggles of Red Gap (Taylor Holmes) ..... 6190 ft.
The Curse of Iku (Tsuri Aoki) .... 6500 ft.
Chase Me Charlie (Charles Chaplin) 4490 ft.
A Pair of Sixes (Taylor Holmes) .. 5400 ft.

RIALTO DE LUXE

130 W. 46th St., N. Y.

Five or more reels—rel. irreg.

The Unchastened Woman (Grace Valentine) ..... 7000 ft.

SELECT PICTURES

729 7th Ave., N. Y.

Five or more reels—3 or more a month. Features Clara Kimball Young, Norma Talmadge, Alice Brady, Constance Talmadge.

Mar. ... The Knife (Alice Brady) .. 4845 ft.
Mar. The House of Glass (Clara Kimball Young) ..... 5320 ft.
Mar. The Shuttle (Constance Talmadge) ..... 4663 ft.
Mar. By Right of Purchase (Norma Talmadge) ..... 5213 ft.
Apr. The Reason Why (Clara Kimball Young) ..... 4665 ft.
Apr. Up the Road with Sallie (Constance Talmadge) ..... 4585 ft.
Apr. At the Mercy of Men (Alice Brady) ..... 5000 ft.

STERLING PICTURES

729 7th Ave., N. Y.

Five or more reels—rel. irreg. Features Alma Hanlon, Jean Sothern, Anna Q. Nilsson, Catherine Calvert, Marguerite Courtot, Gertrude McCoy, Naomi Childers.

The Hypocrites ..... 6000 ft.
I Believe ..... 7000 ft.
The Natural Law (Marguerite Courtot) ..... 6000 ft.

TRIANGLE

1457 Broadway, N. Y.

Five-reel drama—2 every Sun. Features Roy Stewart, Olive Thomas, J. Barney Sherry, William Desmond, Belle Bennett, Alma Rubens, George Hernandez, Dick Rosson, Margery Wilson, Irene Hunt, Pauline Stark, Josie Sedgewick, Clair McDowell, Jack Livingston, Myrtle Lind.

Apr. 7. The Vortex (Mary Warren) 5000 ft.
Apr. 7. The Boss of Lazy Y (Roy Stewart) ..... 5000 ft.
Apr. 14. The Law of the Great Northwest (Margery Wilson) ..... 5000 ft.
Apr. 14. Who Killed Walton (J. Barney Sherry) ..... 5000 ft.
Apr. 21. The Hand at the Window (Margery Wilson) ..... 5000 ft.
Apr. 21. Society for Sale (William Desmond) ..... 5000 ft.
Apr. 28. The Lonely Woman (Belle Bennett) ..... 5000 ft.
Apr. 28. Paying His Debt (Roy Stewart) ..... 5000 ft.
May 5. An Honest Man (Wm. Desmond) ..... 5000 ft.
May 5. Mlle. Paulette (Claire Anderson) ..... 5000 ft.
May. 12. Her Decision (Gloria Swanson, J. Barney Sherry) ..... 5000 ft.
May 12. Wolves of the Border (Roy Stewart) ..... 5000 ft.
May 19. Whi Is to Blame? (Jack Livingston) ..... 5000 ft.
May 19. Old Hartwell's Cub (Wm. Desmond) ..... 5000 ft.
May 26. Old Loves for New (Margery Wilson) ..... 5000 ft.
May 26. High Stakes (J. Barney Sherry) ..... 5000 ft.

UNIVERSAL FILM

1600 Broadway, N. Y.

Five-reel drama—every week. Features Harry Carey, Molly Malone, Ella Hall, Louise Lovely, Zoe Rae, Dorothy Phillips, Priscilla Dean.

Apr. 1. The Magic Eye (Zoe Rae) . 5000 ft.
Apr. 8. The Risky Road (Dorothy Phillips) ..... 5000 ft.
Apr. 22. The Scarlet Drop (Harry Carey and Molly Malone) ..... 5000 ft.
May 6. The Two-Soul Woman (Priscilla Dean) ..... 5000 ft.
May 20. The Bride's Awakening (Mae Murray) ..... 5000 ft.

WORLD FILM

130 W. 46th St., N. Y.

Five-reel drama—every Mon. Features Ethel Clayton, Carlyle Blackwell, June Elvidge, Kitty Gordon, Madge Evans, Montagu Love, Alice Brady, Henry Hull, Arthur Ashley, Lew Fields, Muriel Ostriche, Evelyn Greeley, Sir Forbes Robertson.

Apr. 1. The Cross Bearer (Montagu Love) ..... 7000 ft.
Apr. 8. The Witch Woman (Ethel Clayton) ..... 5000 ft.
Apr. 15. The Trap (Alice Brady) .. 5000 ft.
Apr. 22. The Purple Lily (Kitty Gordon) ..... 5000 ft.
Apr. 29. Leap to Fame (Carlyle Blackwell and Evelyn Greeley) ..... 5000 ft.
May 6. Masks and Faces (Sir Forbes Robertson) ..... 5000 ft.
May 13. Journey's End (Ethel Clayton) ..... 5000 ft.
May 20. The Swami (Montagu Love, Barbara Castleton) ..... 5000 ft.
May 27. The Oldest Law (June Elvidge, John Bowers) ..... 5000 ft.

NEWS WEEKLIES

GAUMONT

Flushing, L. I.

(Gaumont News and Graphic)

One reel—rel. irreg.
Subjects to be announced later.

MUTUAL FILM

220 S. State St., Chicago

(Screen Telegram)

One reel—every Mon. and Wed. News of the Week in Pictures.
(Publication Office—6235 Broadway, Chicago.)

PATHE EXCHANGE

25 W. 45th St., N. Y.

(Hearst-Pathe News)

One reel—every Wed. and Sat. News of the Week in Pictures.

UNIVERSAL FILM

1600 Broadway, N. Y.

(Animated Weekly)

One reel—every Wed. News of the week.

(Current Events)

One reel—every Sat. News of the Week.

(Universal Screen Magazine)

One reel—every week. Magazine on the Screen.

SERIALS

GENERAL FILM

25 W. 44th St., N. Y.

(A Daughter of the U. S. A.)

One reel—12 episodes—one every week. First release Jan. 19. Features Jane Vance. Produced by Jaxon Film Co.

GREATER VITAGRAPH

1600 Broadway, N. Y.

(The Woman in the Web)

Two reels—15 episodes—one every Mon. First rel. Apr. 8. Features Hedda Nova and J. Frank Glendon.

FOURSQUARE PICTURES

729 7th Ave., N. Y.

(The Eagle's Eye)

Two reels—20 episodes—one every Mon. Features King Baggot and Marguerite Snow. Written by Ex-Chief William J. Flynn. Produced by Whartons, Inc.

PATHE EXCHANGE

25 W. 45th St., N. Y.

(The House of Hate)

Two reels—15 episodes—one every Sun. Features Pearl White and Antonio Moreno Directed by Geo. Seitz. Story by Arthur B. Reeves and Chas. A. Logue. Produced by Astra. First episode Mar. 10.

UNIVERSAL FILM

1600 Broadway, N. Y.

(The Bull's Eye)

Two reels—18 episodes—one every Sat. First episode Feb. 4. Features Eddie Polo and Vivian Reed.

(The Lion's Claws)

Two reels—18 episodes—one every Sat. First episode Apr. 1. Features Marie Walcamp.

(Continued on page 714)

REPORTS FROM MANY CITIES

CHICAGO—Attractions for the week May 13:
Auditorium: "The Unbeliever."
Blackstone: Dark.
Cohan's Grand: Leo Ditrichstein in "The King."
Colonial: "My Four Years in Germany."
Cort: "Nothing but the Truth."
Columbia: Sam Howe's Own Show.
Garrick: "Lord and Lady Algy."
Great Northern Hippodrome: Popular vaudeville.
Illinois: "Yours Truly."
Imperial: Vaudeville and pictures.
La Salle: "Leave It to Jane" (Engagement will close June).
McVicker's: Popular vaudeville.
Majestic: High-class vaudeville.
National: Stock.
Olympic: D. W. Griffith's "Hearts of the World."
Orchestra Hall: "The Bluebird" (Artcraft).
Palace: Last half "Doing Our Bit."
Playhouse: "My Own United States" (Metro).
Powers: "Sick-a-Bed" (first week).
Princess: "Over There" (first week).
Rialto: "Popular vaudeville.
Star and Garter: High-class burlesque.
Studebaker: "Odds and Ends."
Woods: "Friendly Enemies."
Wilson Avenue: Stock.

Three important new attractions arrived in Chicago this week, May 12. Klaw & Erlanger's farcial comedy production was transferred direct from the Gaiety, New York, to Powers, "Sick-a-Bed," by Ethel Watts Mumford. Mary Boland, Edwin Nicander, George Parsons, Dallas Welford, Charles E. Evans, John Flood, Mary Newcomb and others will act it at Powers.

On Monday night the Studebaker housed Jack Norworth and company in "Odds and Ends." This will undoubtedly be the Summer attraction at the Studebaker. Harry Watson, Jr. is the chief funmaker with Mr. Norworth. Jack Coogan, Venita Gould, Harriet Lorraine, Betty Parker and Marjorie Poyr are in the company.

The Palace was dark until Wednesday night, when "Doing Our Bit," the Shubert Summer show, was put on. The Chicago cast is Frank Tinney, James J. Corbett, Henry Lewis, Ada Lewis, Charles Judels, Duncan Sisters, Sam Ash, Leah Norah, the Cansinos, Bud Murray, James Clemans, Virginia Fissinger, Leanora McDonough and 150 others advertised.

Madame Sarah Bernhardt headed the Majestic bill week May 6. At the Palace, Julius Tanner, Will Cressey and Blanche Dayne. Florencce Tempest, Florenz Ames and Adelaide Winthrop were on the bill.

The Beatrice Morrell Sextet, McKay's Scotch Revue, a miniature musical comedy of goodly proportion. Schooler and Dickinson and several other acts were on the McVicker's bill. At the Rialto the headliner is the Sorretto Quintette. The sketch of the week is "The Belldays."

The Star and Garter had the star attraction of the Columbia Circuit—"The Hip! Hip! Hooray Girls," headed by Ben Pierce.

The Chicago producers, Gazzola, Rowland & Clifford, Inc., produced and presented at the Princess May 11, "Over There," a war play, written by Howard McKent Barnes. Julia Dean, Marie Wainwright and others are in the cast, directed by Oscar Eagle.

"The Land of Joy" ended its American career at the Illinois Theater, Saturday night. Julius Tannen will at once reenter vaudeville—Palace, week May 6.

The engagement of the Ringling Circus, at the Coliseum, was the best in its history.

W. A. ATKINS.

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DETROIT, MICH.—Lou Tellegen set before us in the Detroit Opera House, week April 21, a sample of his own and Willard Mack's playwriting, "Blind Youth." He is supported by Paul Porcasi, Mark Smith, Marguerite Forrest, Marie Chambers, Gilda Leary, Jennie Eustace, Sidney Riggs and Howard Lange. Week April 28, "Yours Truly," with T. Roy Barnes.

"Over the Top," a musical revue with a patriotic finale, opened a week's engagement at the Garrick, Sunday evening, April 20. Ed. Wynn was the chief comedian; Craig Campbell, an admirable tenor, and Justine Johnstone, the famous beauty, was the chief feminine figure. "Lord and Lady Algy," week April 28 May 4.

The headline attraction at the Temple, April 21, failed to reach here in time for its scheduled place on the bill, but after looking at all the pictures and listening to Al Green's repertoire from 4.30 to 5, "For Pity's Sake," a ludicrous travesty melodrama arrived and proved to have been worth waiting for.

MARION SEMPLE.

RICHMOND, VA.—Large and appreciative audiences attended United States Government Films at the Academy of Music matinees and nights, April 8, 9. It is scarcely likely that an outside producer would have been permitted to film many of the interesting and instructive scenes which the U. S. Government has incorporated in its motion picture display, "America at War." In a quiet, yet impressive way, Sergeant L. Shannon Cormack, who saw three years' service with the Canadian forces, addressed the audiences before the pictures were shown. He related interesting anecdotes of army life, told of the engagements in which he received the wounds that caused him to be invalided home, and was lavish with his praise of the Red Cross and other agencies that appeal to those at home, to provide comforts for those not at home.

The Johnny J. Jones exposition shows, under the auspices of the Order of the Golden Seal, attracted large audiences daily and nightly, week April 8-13.

Selwyn and Company presented "Rock-a-Bye-Baby," a farcical operetta in three acts, to large and well pleased audiences at the Academy of Music, April 29-May 1, and matinee, May 1. Louise Dresser, former partner of Jack Norworth, is perhaps the best known in the cast. She made her first appearance with the company here; Edna Munsey, whom we all pleasantly remember in the titular role of Victor Herbert's "The Only Girl," gave a creditable rendition of Mme. F. Tentelucci; Edna Hibbard, the third of the leading female trio, proved herself a delightly clever and extremely funny comedienne in the role of the unfortunate wife. John Cumberland was good; Frank Morgan, recognized as an old stock favorite, despite his change of name, received a warm welcome. Dorothy Dickson and Carl Hyson, lately features of "Oh Boy!" and "The Century Girl,' demonstrated their grace and talent in a dancing number.

"The Bird of Paradise," Richard Walton Tully's play, was presented at the Academy of Music to crowded houses, May 3, 4, and matinee, May 4. Celeste Scudder, in the role of Luana; John Warner, a former Richmond stock favorite, played the part of Paul Wilson.

Three coloratura sopranos appeared in the May Festival of the Wednesday Club at the Auditorium, April 29, 30 and May 1. Nina Morgana took the solo parts in the "Golden Legend," sung by the Wednesday Club Chorus. May 30, a return engagement of Mabel Garrison, who divided the honors here last year with Galli-Curci. Miss Garrison, who is a Baltimore girl, is a Richmond favorite. May Peterson, another American coloratura who is winning the highest press commendations for her excellent work on the concert stage, delighted about three thousand people at the Auditorium on the night of May 1. All of the above named artists are members of the Metropolitan Opera Company.

NEAL AND McCONNELL.

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INDIANAPOLIS.—"The Passing Show of 1917" played a half week's engagement at the Shubert Murat, April 29-May 1, doing a capacity to a near capacity business. Opening night, the Shriners took over the house, which was packed, for their last theater party of the season, donating a portion of the receipts to the Red Cross. DeWolf Hopper, the big feature of the production, started the bond selling with an intensely patriotic appeal which touched every heart. About $58,000 worth of bonds were sold. Aside from DeWolf Hopper and Johnny Dooley, a wonderfully agile dancer and comedian as well, the cast was ordinary. "The Naughty Wife," with Charles Cherry, Blanche Yurka and others, closes the season, week May 6. The Stuart Walker Stock company opens May 20.

At Keith's, week April 28, Homer Mason and Marguerite Keeler returned in their one-act play, "Married," which is delightfully humorous and splendidly acted. Thomas F. Swift and Mary H. Kelley were seen to advantage in "Offer $3,000." Margaret Young put over her songs in good style. Others were Stanley and Birnec, a pair of excellent dancers; Edward Marshall, chalkologist; Earle Cavanaugh and company in "Mr. Inquisitive," and Curzon Sisters.

PEARL KIRKWOOD.

* * *

FT. DODGE, IA.—The Robinson Crusoe Company, April 15, at the Princess, to good business, and company gave splendid satisfaction. House dark week April 16-27. Fort Dodge Municipal Band gave a concert, April 28, to a full house. Mrs. Caroline Utech Feurhman, a vocalist of wonderful ability, assisted.

LILLIAN M. RANKIN.

ATLANTIC CITY.—A musical play that differed materially from its usual namesake enthused an audience at the Apollo, May 6, to the heights of believing the "Kiss Burglar" to be the prettiest musical play they had seen this season. Raymond Hubbell is the author of the music, which, with the exception of the colorful costumes, may be said to be the feature of the new musical "romance." The two combined provide musical delights that savored of picturesque bits of Parisian china with a Dresden daintiness to much of their artistic ensembles. Mr. Hubbell has achieved music that runs the gamut from ragtime to an operatic classic, furnishing the tuneful melodies for songs and choruses at every stage of this scale. Mr. Hubbell led the orchestra.

Armand Kalisz had the pleasure of singing some of the most attractive melodies.

The plot proved sufficient to hold the play together, but was repetitious to a conspicuous extent, and in the second act became slightly tiresome. It detailed the romance of an American who escaped from the fury of friends in Trieste, in years past, by meeting an Italian countess, who mistook him for a burglar, but kissed him in lieu of his stealing her jewelry. The story was repeated somewhat clumsily by a press agent for a fashionable city couple, who unintentionally used the same countess for his tool. Complications of no real importancce ensue, making the basis for handsome pictures which have been staged to Mr. Hubbell's music. The staging of the piece deserves especial commendation. Cyril Chadwick and Grace Field, Janet Velie and Harry Clark take important parts in the play with excellent results to the portrayal of the story.

"Kiss Burglar" opened in this city at Cohan's, Thursday night, May 9.—Ed. MIRROR.

GERTRUDE SIMONS.

* * *

HARTFORD.—"My Boy," adapted from the London success, "Out of Hell," was presented for the first time on any American stage at Parsons Theater, Hartford, May 6. Presented by A. H. Woods, staged by W. H. Gilmore and written by Berte Thomas.

"My Boy" might well be described as a masterpiece rather than a novelty. Moreover, throughout the entire play a cast of two comprises the entire company. Effie Shannon and David Powell shared honors. The construction of the plot is unique and remarkable. First we have the prologue; the home of Mrs. Ford in an English Garrison Town, April, 1917. Next the home of Frau Hartzmann in a small city near Berlin, February, 1918. Arthur Ford has escaped from a German prison camp and seeks shelter.

In the third and last act we have mother and son reunited.

Effie Shannon gave an excellent portrayal of the golden-haired American mother. David Powell, as the gentle lovable son in the prologue, and later as the escaped prisoner was exccellent.

"My Boy" was, on the whole, remarkably effective. The lines have been altered in places in order to appeal to an American audience; personally the writer doubts whether this was necessary. Although the sympathy is largely with the American mother and son, the German Captain Hartzmann and his American-German mother have the stronger characters. The German captain, despite his brutality, his coarseness, is essentially a strong figure, almost heroic at times. The title, "My Boy," does not serve to indicate the real power of the play, and it is to be hoped that the multi-colored and cheaply sentimental posters, resembling a popular magazine cover will be dispensed with. "My Boy" deserves better advertising.

SEYMOUR WEMYSS SMITH.

* * *

DENVER.—"The Brat," with Maude Fulton at the Broadway, April 22-28 deserved its popularity. Miss Fulton is delicious and was ably supported. Edmund Lowe as the young drunkard was particularly good. "The Wanderer," week April 29, playing to a $2 scale with an unusually fine cast, satisfied the high expectations extended press notices have produced.

"Pals First" with Emmet Vogan and Eugene Powers in the two leading male roles found favor at the Denham, April 20. This was followed by "The Girl from Martin's," week April 27. "Thelma," May 5-11.

The Orpheum enjoyed unusual patronage, week April 22, with Gertrude Hoffman and her review, Sarah Padden in "The Clod," Foster Ball and Mlle. Rhea, made for an interesting program April 29-May 6.

FREDERICK B. ANDERSON.

SAN FRANCISCO.—Marie Dressler was here at an open air meeting, April 29, and spoke for bonds.

Stewart Tait, a wild animal hunter, was given a judgment against Al. Barnes' Circus for £2,620, representing the value of two elepehants and twenty-five monkeys, now deceased. They were the property of Tait and died while in charge of the circus. A stay of execution for thirty days was granted to the circus, but Tait is now moving to terminate the stay, claiming that by that time the circus would have all of its property out of the State.

Camp Fremont's new outdoor theater was recently dedicated and Cyril Maude presented the third act of "Caste." A large concourse was present. The theater is to afford entertainment to soldiers.

Robert Mantell gave a performance of "King Lear" at the University of California, May 6.

The Columbia Theater reopened, May 6, with 'Mary's Ankle."

The Alcazar opened April 28 with Evelyn Vaughan, presenting "Common Clay." George Lask is stage director.

The Savoy gave us "The Campus," week April 30-May 4, with Will King and Ferris Hartman as the stars. The Wigwam had Harry Mason and his players in "Getting the Money." The Strand has Taylor Holmes in "A Pair of Sixes." Alhabmra, Hart in "The Haters."

The Hippodrome had the miniature musical comedy, "Sea Rover." The Casino had a comedy named "Selling Out." Pantages had excellent vaudeville.

The Children's Theater has done so well that it is to continue the Saturday morning performances. "Puss in Boots" has been so successful that it will be continued. Two hundred children are required to stage the play. The Orpheum continues with its good bills.

A. T. BARNETT.

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BOSTON.—The Summer season has already begun for Boston, and the Boston Opera House is the first of the theaters to close. Alexandra Carlisle gave a special performance of "The Tragedy of Nan," at the Hollis Street Theater last Tuesday, and was well received by the large audience who wished to see her in a play that would test her powers. Miss Carlisle is appearing in "The Country Cousin," which bids fair to continue for weeks to come at the Hollis.

Current plays: Tremont, "General Post;" Colonial, "Toot-Toot;" Shubert, "So Long Letty;" Plymouth, "The Man Who Came Back;" Park Square, "Her Country;" Wilbur, "Keep Her Smiling;" Majestic, "Hearts of the World," motion pictures.

"Charlie's Aunt," that ancient classic which goes back to the early nineties, is doing a tremendous business at the Copley. John Craig, the former Boston manager, has revived the play in France for the amusement of our soldiers "over there," and Mr. Jewett is finding new audiences for it here. The farce seems likely to run for weeks to come, as many Boston playgoers apparently have never seen it. The Copley Theater has added Lionel Glenister and Ben Lewin to its company for next season. Mr. Glenister has been seen in Boston and his work is familiar to our playgoers. Mr. Lewin will be remembered as a valuable member of Mrs. Fiske's company. Both Mr. Glenister and Mr. Lewin will appear in Mr. Jewett's next production, "Arms and the Girl."

D. CLAPP.

MINNEAPOLIS, MINN.—Attractions, good and bad, running the gamut from minstrels to grand opera, have fallen to the lot of Minneapolis playgoers this spring. The less said of the latter variety, the better. Of the musical comedies seen here recently the most prominent have been the saucy Mitzi in "Pom Pom," and "Oh, Boy," with Joseph Santley, both productions drawing capacity business at the Metropolitan. "The Gypsy Trail," which played a week's engagement at this playhouse early in March, proved one of the bright lights on the present theatrical horizon.

However, the outstanding attractions at the Metropolitan so far this Spring have been the three-day engagements each of David Warfield in "The Music Master," April 8-10, and Maude Adams in "A Kiss for Cinderella," April 25-27. Seats were at a premium on both occasions.

Maude Adams in "A Kiss for Cinderella," with an unusually fine company lending support to America's most beloved actress, and a scenic investiture well nigh perfect—what more could one ask?

Late Spring bookings at the Metropolitan include "Upstairs and Down," Otis Skinner in "Mister Antonio," "The Very Idea" and Margaret Anglin in "Billeted."

CAROLINE BEEDE.

WITH STAGE PLAYS AND PLAYERS

ACTORS EQUITY ASSO'N

That Old, Old Menace of Sunday Performances

Members of the A. E. A. Are Most Earnestly urged to Send Reliable Addresses to the Office of the Association.

The last meeting of the Council was held in the Association rooms, 608 Longacre Building, May 7, 1918. The following members were present: Messrs. Francis Wilson (presiding), McRae, Kyle, Stewart, De Angelis, Deming, Stevenson, Mills, Mitchell, Connelly, Breese, Christie, Jones, Coburn, Arliss and Cope.

New members: Auguste Aramini, Claude H. Cooper, Leila Frost, Paul Hayes, Frank Hooper, Alexander Loftus, Emily Lorraine, Joseph McManus, Edith Shayne, Bess Stafford, James F. Whelan.

From time to time we are forced to chew upon that old bone of contention—Sunday performances. Nobody should be misled by the fact that in Cantonment theaters erected by the Government and in Washington, D. C., Sunday night performances have been instituted as a war expedient. We are opposed to their becoming permanent on the ground of health, and also because we know they dampen the ardor of actors so greatly that their efforts lose spontaneity, not to say inspiration. 'Tis not a question of extra money. Even when paid for they are not rendered with perfect willingness. Think of playing a taxing part an entire season of thirty, forty or fifty weeks without a single night of respite! Such a thing would happen if Sunday performances should be established in the so-called "legitimate" houses of New York. As it is, companies on tour west of Cincinnati seldom get a Sunday of rest. Nevertheless a number of the Council expect to act in the encampment theaters during the Summer, including Sundays. They will do this cheerfully for the soldier boys.

We can well pride ourselves upon the great results secured in the Liberty Loan drive through the unremitting efforts of actors. The last week found us all on our toes in New York. For once the cosmopolitan population were thinking as a community on an issue vital to all. Even time will be unable to dim the memories some of us cherish. Think, for instance, of ninety policemen, trained as a glee club, standing on the steps of the Public Library singing "The Battle Hymn of the Republic," while crowds in Fifth Avenue from curb to curb for two blocks, stopping all vehicles, joined in the chorus.

It should be good news to all actors to hear that the statue of Edwin Booth as Hamlet, made possible by members of the Players' Club, will shortly be erected in the center of Gramercy Park. The Government's embargo on freight has held up for several months the delivery of the granite to be used as a pedestal. At this writing the stone is somewhere in the freight yard of the New Haven Railroad. In sending his contribution to the fund for this memorial, Dr. Henry van Dyke wrote from Princeton as follows:

"I am very glad to send you herewith my contribution for the completion of the memorial to Edwin Booth, whose splendid work as an actor has given so many imperishable memories to us of the older generation, and whose ideal of dramatic interpretation in the highest realms of tragedy still remains as an inspiration to those of the younger generation who are willing to look to it. Let me express to you as an humble outsider the conviction that the actor's art is one which has most to learn from a fine tradition, and at the same time one which should be the least bound by it."

By Order of the Council.

* * *

Playhouse Opens at Camp Sevier, S. C.

On Thursday night, April 25, the Liberty Theater at Camp Sevier, Greenville, S. C., had its opening with the success, "Turn to the Right," the company playing to a capacity house. The engagement lasted through Sunday night, with a matinee on Sunday. This theater, formerly the Hippodrome, has been devoted to burlesque, and the opening of the Liberty attractions marks the coming of the first real high-class attractions to Camp Sevier. The house will be known as Liberty Theater No. 1, and the Gaiety Theater, in another part of camp, will be known as the Liberty No. 2. J. T. Hughes has the direction of both houses.

Henderson Players Active

On Saturday evening, May 4, the Henderson Players, under the direction of Alfred E. Henderson, held their last performance of the season at the Bramhall Playhouse. The production, by special request, was James N. Rosenberg's "The Return to Mutton," which saw its first presentation at the hands of the Henderson Players, April 20. In addition, the program included "Fennel," by Jerome K. Jerome; "The Nurse," a patriotic pantomime, enacted by Agda Granberg, and a revival of "Ici on Parle Francais." A tour with the latter of all the cantonments has been arranged, commencing May 8.

* * *

Good Bill at Palace

McIntyre and Heath in "On Guard" were headlined at the Palace last week. It was burnt cork comedy, of course, and is a delightful travesty on cantonments with darky contingents. Adele Rowland, prima donna star and comedienne, who will shortly be heading her own musical comedy company, appeared at the Palace in a repertoire of new story songs. Olive Wyndham and Jose Ruben were seen together in a new one-act playlet called "The Fine System," by George Courteline. Bessie Clayton returned in a new version of her "Intimate Dance Revue of 1918." Charles and Louis Mosconi and Paisley Noon were included in her support. Georges Marck's Jungle Players appeared in "The Wild Guardians," a wordless melodrama. El Brendel and Flo Burt coaxed laughs in "Waiting for Her," Bert Melrose fell from the tables and the Darras Brothers, acrobats, completed the bill.

* * *

Aborns in the Bronx

The Aborn Grand Opera Company will open a three weeks' engagement at the Bronx Opera House, May 20, with "Aida" as the opening attraction.

A theater party of the Knights of Columbus will be held May 14 to witness "Come Out of the Kitchen." The proceeds of the performance will be used to pay the assessments of Bronx Council members in the service.

* * *

Mitzi Hajos in New Play

A musical play, the title of which is yet to be revealed, has been placed in rehearsal by Henry W. Savage. It is the work of Edgar Allan Woolf and Jerome Kern, and is being staged by George Marion.

Mitzi Hajos will be the star of the production. Assisting her are Robert Emmett Keane, Boyd Marshall, Jennie Lamont, Margaret Jarman, Tom Walsh, Charles C. Wilson, M. Lambert Terry, Harry Child and Dorothy Mackaye.

Here and There

A postcard announcing his safe arrival overseas has been received by THE MIRROR from John W. Lott, of the Quartermaster Reserve Corps.

Rena Parker, prima donna of "Flo-Flo," has been placed under a long term contract by John Cort. Miss Parker will continue in "Flo-Flo" next season, playing with the New York company, which will visit the larger cities. The following season she will return to Broadway in a new musical comedy.

Edwin Cushman Buffum, known professionally as Edwin Cushman, has joined the Headquarters Co., 106th Field Artillery, 27th Division, and is now at Camp Wadsworth. He was seen recently with William Faversham in "The Old Country" and "Getting Married."

* * *

Marriages

HAVEZ-AHL.—Ebba Ahl, a singer in vaudeville, and Jean Havez, a song writer well known for his hits and wit, were married last week in Jersey City. The bride went into vaudeville three years ago after her graduation from Wadleigh High School.

KOPP-GRIGNAN.—It has been learned that Juliette de Grignan was married on February 23 last to Louis Kopp, a civil engineer. Mrs. Kopp formerly was Mrs. A. Alessi.

WEBER-HALLOR.—Edith Hallor and L. Lawrence Weber were married last August and it was only made known to Broadwayites last week. Mr. Weber has been attentive to Miss Hallor for some time, but none of their friends suspected they were married.

* * *

Births

SANTLEY.—From San Francisco word has come that Joseph Santley has acquired a son and heir. Mrs. Santley is known professionally as Ivy Sawyer, and appeared with her husband until quite recently.

* * *

Deaths

FAIRCHILD.—Roy Fairchild, a member of William Collier's company, and a well-known player, died suddenly while on a train going to Columbus, Ohio, April 29. Mr. Fairchild was a member of the Lambs Club. He leaves a widow.

WEIS.—Albert Weis, a veteran of the Confederate Army and influential in theatrical circles, died last week at the Sherman Square Hotel from a complication of diseases. He was 76 years old. Mr. Weis started the American Theatrical Exchange in 1892. One year later he sold the Union Square Theater to the late B. F. Keith. Mr. Weis controlled a string of theaters throughout the Southern States and booked attractions for more than 300 houses. He leaves a widow, four sons and four daughters.

THE BROADWAY TIME TABLE

FOR WEEK ENDING MAY 18

Theater	Play	Date of Production	Number of Performances
Astor	Fancy Free	April 11	44
Belasco	Polly With a Past	Sept. 6	313
Bijou	A Pair of Petticoats	Mar. 18	72
Booth	Seventeen	Jan. 21	136
Cohan	The Kiss Burglar	May 9	12
Cohan and Harris	A Tailor-Made Man	Aug. 27	332
Comedy	Salome	April 22	32
Cort	Flo-Flo	Dec. 20	185
Eltinge	Business Before Pleasure	Aug. 15	328
Empire	Belinda The New Word (rev.)	May 6	16
44th Street	Hearts of the World (film)	April 5	85
48th Street	Man Who Stayed at Home	April 3	53
Globe	Jack o' Lantern	Oct. 16	246
Henry Miller	A Marriage of Convenience (rev.)	May 1	14
Hudson	Nancy Lee	April 9	47
Liberty	Going Up	Dec. 25	178
Lyceum	Tiger Rose	Oct. 3	268
Maxine Elliott	Eyes of Youth	Aug. 22	321
Morosco	Lombardi, Ltd.	Sept. 24	278
New Amsterdam	The Rainbow Girl	April 1	546
Park	Seven Days' Leave	Jan. 17	121
Playhouse	Little Teacher	Feb. 4	10
Plymouth	A Doll's House	April 29	24
Princess	Oh, Lady! Lady!	Feb. 1	125
Republic	Parlor, Bedroom and Bath	Dec. 24	181
Shubert	The Copperhead	Feb. 18	106
39th Street	A Cure for Curables	Feb. 25	96
Vieux Colombier	The Servant in the House (rev.)	April 24	29
Winter Garden	Sinbad	Feb. 14	120

Miss Janis at the Front

Makes Her Entrance on a Locomotive

Elsie Janis is proving her worth as an entertainer "over there," as shown in a recent letter from Paris to the entertainment section of the National War Work Council of the Y. M. C. A. Her latest exploit was to make her appearance before an audience of 3,500 soldiers on the cowcatcher of a French locomotive.

"Miss Elsie Janis," the letter began, "is now on her second trip for the Y. M. C. A. The most interesting feature of her tour was on the opening night in one of the central camps, which is an important railroad center. Here there is a large railroad shop with a track running down the center of the building. Miss Janis was brought into the hut riding on the cowcatcher of a locomotive. When the locomotive reached the stage Miss Janis put on her usual entertainment, consisting of songs, dances, stories and imitations."

* * *

France Gets "Flo-Flo" Ambulance

Chorus girls of John Cort's "Flo-Flo" company at the Cort Theater helped to raise $200,000 in ten days for the American Women's Hospital in Europe, a campaign organized by the War Service Committee of the Medical Women's National Association. Therefore an ambulance named "Flo-Flo," in recognition of their aid, will soon be in commission on the battlefields of France. Dr. Gertrude A. Walker, chairman of the executive committee of the American Women's Hospitals in Europe, has so informed the "Flo-Flo" girls in a letter expressing deep gratitude, and the choristers decided the ambulance should be named after the show.

* * *

"Cheer Up!" Closes

Tonight sees the close of the Hippodrome's big spectacle, "Cheer Up!" after a season of remarkable attendance. All the principals were given a special night each in which to say good-bye. A new show for the Fall is in preparation.

* * *

Police Attend "Sinbad"

The Shuberts gave a special performance of Al Jolson in "Sinbad" for the entertainment of the traffic and mounted divisions of the New York Police Department at the Winter Garden, Saturday night, May 11, the performance beginning at 11:30. This special showing of "Sinbad" was the climax to the police parade held on Saturday.

* * *

Players Engaged

George White and John McGowen have been added to the cast of the Century Grove Midnight Revue atop the Century Theater.

Ada Mae Weeks, a singer and dancer, has been engaged to appear in "Fancy Free," at the Astor Theater.

Florence Ware, who introduced several new dances successfully at the opening of "The Rainbow Girl" and who became ill several days later, has returned to the cast.

Charles T. Lewis is with Cohan and Harris's "The Little Teacher" company.

Frederick Perry has been engaged by Clark and Gerard for a leading part in "Bruised Wings." The play will have its trial performance in Atlantic City on June 3.

Loring Smith (Smith and Hall) has gone to Chicago to join "Leave It to Jane," now playing at the LaSalle Theatter.

Lionel Adams is playing the part of Dr. Ross in "A Pair of Petticoats." Dr. Ross is the only American character in the play. All the other male characters are English and acted by Englishmen.

Bird Millman, the aerial performer, and the Fairbanks Twins, late of the "Follies,' have been added to the "Midnight Frolic" company.

Lillian Goldsmith, who has played in vaudeville in the "Dance of the Siren," has been engaged to head the dancing contingent of Gus Hill's Lady Bountiful Minstrels.

Florence Reed, now appearing in "Chu Chin Chow," has resumed her original role in "The Wanderer." The play is at present touring the Pacific Coast.

PROJECTION OPERATION & EQUIPMENT

PICTURE ACCOMPANIMENT

Organists' Association to Be Formed That "Whispering Chorus" Controversy

BY MONTIVILLE MORRIS HANSFORD

I UNDERSTAND that a movement has been started for forming an association of motion picture organists. The aim of the body will be to further the cause of good organ music in theaters, both as an accompaniment to pictures and as a form of entertainment in itself. Organ players and organ music have been going through a peculiar transition period, and it is high time something was done to weld the great number of organists into a more compact body. Such an association would in a sense be like the Guild of Organists and the National Association, both of which do good work in their fields. Managers of motion picture houses ought gladly to cooperate with and aid such an important group of musicians.

The introduction of the organ into the motion picture theater brought two of the uttermost extremes together with no preparation whatever: the organist could not understand the manager, and the manager thought he had connected himself to a foolish sort of fellow in his organist. There has been somewhat of a struggle on both sides. The right is wholly on neither side and there is a lot of seesawing.

The great trouble with organists is that they do not like to break away too much from their traditional training, which consisted of a certain holy reverence for the Bach family as applied to keyboards. Now Bach, even in his wildest moments, never did much good stuff for the movies; he is the driest of the dry, and no lubricant has yet been found to loosen up his joints so that his compositions might keep up with scenes by the old garden gate or final clinches in happy endings. I have thought it out and it is impossible. Of course there are players who have hit a measure or two of Bach, but it has been done under cover, as I might say, while the picture is taking the attention of the audience. But there may be organists, even today, who fondly hope for an ultimate state wherein a Bach fugue may be used with impunity as a picture accompaniment. When that time arrives I will give up my job.

TRAINING NECESSARY

So, if the organist has followed too closely his traditions, the object of an association such as is mentioned above would be to let into his brain the light of motion picture music and playing; indeed a worthy course of training. I am sure many organists who are contemplating picture work would be delighted at the chance for a little instruction in work so new and different to their usual life. I am informed by one or two of the leading Broadway organists that they have several pupils taking a course in motion picture playing.

I had this in mind once to the extent of going to one of New York's leading organists to ask if a school for such instruction would be practical. He said the only way to learn to play pictures was to play them, and it was scarcely possible to get a film company to lend films and operators for such a purpose. And then one would need an organ. As it stands, there seems no good way for a pupil to learn picture playing except to begin at a third rate house and work up, at the same time taking organ lessons from a good teacher.

There is much difference of opinion among organists as to playing pictures. Many of them seem indifferent and careless, and one can't tell exactly whether they like it or not. Others who have never had half the chance at the big organs are enthusiastic over the work. I find out-of-town players are wrapped up in their work; come into town regularly to get new music, and now and then to get a job. An association would tend to stimulate interest in the work and bring a little much needed enthusiasm into the lives of many players, big and little.

It is unfortunately true that the constant grind on an organ bench is wearing to the constitution, to say nothing of trousers and spinal columns. The players must have a ready fund of energy and cheerfulness; must be optimistic. And this latter quality is sadly lacking in the great majority of organists; they are notoriously pessimistic; their shoulders stoop from too much bending over the keyboards, so that sometimes they look even worse than they are. If the newly acquired picture organist has been going through the routine of the First Baptist Church for ten years, he is generally in an unredeemable condition; some are finished by the church in much less time. It is these players who would get a great deal of good from the formation of an association having for its aims the betterment of picture playing. There is nothing quite so stimulating as associating with men who are in the same class of work.

A convention of such an organization would be of the utmost value, both to the players and the managers throughout the country. Even for this summer's convention the National Association of Organists is contemplating having a few pictures run off, just to show the assembled organists what organ music means to the film, and to show the possibilities of excellence in the performance. This may be a feature and probably will be under the direction of Rollo Maitland of the Stanley Theater, Philadelphia.

DIFFERS ON INTERPRETATION

One of my esteemed correspondents has taken me to task in the following: "It grieves me deeply to differ with you in regard to the ending of 'The Whispering Chorus.' In so doing I realize that I may be differing from all Broadway. But Broadway sometimes differs with itself, as for instance, Louis Gottschalk calls for a fox-trot (4-4) in the Charity Ball ('Love Me'), while M. M. Hansford calls for a waltz. The ending of 'The Whispering Chorus' is very unusual; ghostly, awesome. It may depict a triumph of the soul, or what not (surely the triumph of the lovers is not to be considered), but the effect upon the audience is one of gruesomeness and sadness. Pity fills the heart for the poor cuss, and the feel of the hazy scenes in which the spirits pass, 'I cannot feel triumphant here.'"

Well, I shall continue to think "The Whispering Chorus" a great picture, great to look at and great to play. There is certainly room for keyboard action, as one might say, from Broadway to Tokio and all way stations. If there ever was a mighty chance for music this picture gives it; and all truly great things are sad. Of course several interpretations are permissible so far as the ending is concerned. Most endings of pictures are either sad or happy, with the latter much in favor at present. Some are betwixt and between. In ending a picture musically a definite impression ought to be left, either good or bad; I am sure the picture in question ought to leave a thrill of triumph in the viewer's heart. I didn't take a pessimistic attitude toward this picture, and therefore my musical feeling followed my liking for the work.

THE VALUE OF THE LOBBY

Drawing Power of Good Display Hook It Up with the Cash Box

THE VALUE of the lobby is lost sight of by a great many theater managers who do not make the most of its advertising possibilities or who use it improperly.

The relation of the lobby display to the box office is close and the receipts are often increased materially by improving it, not only in the *kind* of display but in the *way* it is displayed. For instance, people of refinement may look at a cheap, gaudy, flaring, sensational display in front of a theater. They may glance at it, but it seldom will lead them to walk up to the box office and buy a ticket. And that is the only way in which a theater can show a profit. Therefore, it is the duty of the manager in justice to himself and to the owners he represents and to the producers who are depending on him, to put in that lobby the kind of display that will attract the dimes into the box office.

There are many ways of doing this. Beautiful walls and decorations are nice to look at and may in a way create a sense of refinement inside as well as outside, *but they do not tell anyone what is on sale inside.*

Anyone who has given any thought to this realizes that the theater, like the store, has goods to sell inside, and is judged by the display shown in the window. Many people stop to look in a store window, see something that attracts them and then go inside to buy. It is the same with the lobby. Place in it attractive photos and lithographs displayed in attractive settings (frames and easels), and if the display is good people will stop to look at the samples and go in. The furnishings of a lobby should be in keeping with the character of the theater and of the neighborhood. Certain theaters stand for certain ideals and certain neighborhoods respond to color schemes which in themselves seem to be identified with locality. There is a sort of "matching" that should be observed in lobby decorating. Lines should be followed that will not offend the families of the district. A lobby should in the first place be homelike; absolutely clean at all times; inviting and, if practical, with an attendant on duty most of the time. Pictures should be placed so as not to impede the passage of persons seeking to get into the back of the lobby. Easels are probably as attractive at the back as in the front; or probably a division should be made, some in front and the more attractive ones at the back. This is a study in itself, and the results should be noted with as much care as the progress of a disease.

(Continued on page 714)

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AD-ITORIAL

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—I—

Over five thousand road show houses—a live market for your best pictures.

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STEIN'S MAKE-UP
FOR THE STAGE FOR THE BOUDOIR

Pictures and Playing Them

(*Continued from page* 705)

"Men"

THE PICTURE

Six-part Drama by Harry S. Sheldon. Released by Foursquare. Features Charlotte Walker and Anna Lehr. Supported by Gertrude McCoy, Willette Kershaw, Ida Darling, Robert Cain, William Tooker and Bradley Barker. Directed by Perry R. Veproff.

Values

Entertainment	Very Good
Story	Very Good
Acting	Excellent
Photography	Good
Technical Handling	Very Good
Settings	Good
Moral Effect	Wholesome

Points of Interest

A picture of distinct merit both in its acting and artistic production. A story of wide appeal splendidly presented. The initial production of a new film company.

Story and Production

The Bacon-Backer Film Corporation are to be congratulated for their first film offering, for "Men," tells an interesting story in an interesting way, and is interpreted by a practically "all-star" cast headed by Charlotte Walker and Anna Lehr. These two players are seen in splendid roles and have been given unusually capable support by Gertrude McCoy and the remaining players.

Environment plays an important part in the lives of two sisters. One has been adopted in infancy and is reared in a home of wealth, while the other is forced to work hard to support herself and mother. A man enters the lives of both, bringing only unhappiness, but through the unselfish love of the poorer girl, her sister is spared an unhappy marriage. They both later find happiness with two good men in their family re-union. The picture has been finely directed.

ADVERTISING IDEAS

The contrast in the characters of men in one point that could be used in advertising the picture and another lies in the contrast in the lives of the two sisters —one poor and one wealthy. Portraits of these characters might be effectively employed for lobby display. A wedding also takes place which is interrupted before its final binding words and scenes showing a bride in her wedding finery, parted at the alter—would attract attention. In all advertising matter make a point of featuring the force of environment in the lives of two sisters. Three important stars appear who should be featured and their relation to each other in the picture should also be made clear.

Catch Phrases

"Two Sisters in Different Environment Find Happiness Only in Love and Goodness." "One Sister, Deserted by a Man Who Should Have Married Her, Saved the Other Sister from an Unhappy Marriage." "Three Men of Different Types Play a Large Part in the Lives of Two Girls."

"True Blue"

THE PICTURE

Six-part Drama by Frank Lloyd. Produced by Fox. Features William Farnum. Supported by Katherine Adams, Francis Carpenter, Charles Clary, William Scott, Harry DeVere, Barney Furey, G. Raymond Nye, Marc Robbins, Jack Connelly, Ada Gleason, Genevieve Blinn and Carrie Ward Clark. Directed by Frank Lloyd.

Values

Entertainment	Very Good
Story	Good
Acting	Very Good
Photography	Very Good
Technical Handling	Very Good
Settings	Very Good
Moral Effect	Wholesome

Points of Interest

The presence of popular William Farnum. The attractiveness of Katherine Adams. An appealing story. The excellent direction which includes the selection of some beautiful scenery for the background of numerous scenes.

The Picture and Production

The love of his native land proves stronger than the lure of a title and great estates to Bob Keever, the cowboy hero of "True Blue," which features William Farnum, the popular exponent of rough and ready Western Americans. While a child, his father, a "remittance man," deserts his mother and returns to his English home to assume charge of the ancestral estate and title. Years later the son and father, who had married again and had become the father of another son, come together under rather strained circumstances which are the cause of a series of events that make an interesting drama.

William Farnum is given a part that does not call for any unusual work but the actor's well-known personality and ability to grasp any opportunity, however small, raises the role far above the material in itself. A large cast gives him substantial support. The director, Frank Lloyd, who also wrote the story, has staged his own material most acceptably.

ADVERTISING IDEAS

For the lobby display of "True Blue" the most effective, perhaps, would be as an extensive decoration with blue cloth and ribbon as possible. Outside of this, handle your theater front as you would any Western drama. A generous supply of personal photographs of the popular star, William Farnum, will prove advantageous as his name is a box office magnet in a great many localities.

A good stunt would be to have a pasteboard shield made, blue background and white lettering, saying "True Blue" in large letters and then the name of your theater in smaller type. These shields, about the size of a half dollar, with a blue string attached, will be readily accepted and worn by every child in your neighborhood.

Catch Phrases

"Red Blooded, White Minded and 'True Blue' All the Way Through." "What Kind Of an American Are You? Would You Prefer a Coronet or a Badge of True Blue for Your Family Crest?" "'True Blue' and Farnum Too."

MUSICAL PRESENTATION

Open with slow soft movement.
Title: An instrument of destiny, misterioso.
T. Where are you going, dramatic tension.
T. And when his lordship, slow 4-4.
T. Pay day, polka.
T. Don't take it so hard, slow waltz.
When Farnum meets schoolman, love theme.
T. When boys turn back, a two-step.
T. Bob would not acknowledge, a waltz, soft.
T. That night Chicago, a march.
At cafe scene, a fox-trot.
At fight, agitato; afterwards fox-trot.
T. And while the earl broods, slow waltz.
T. Have you forgotten, love theme.
T. In Cowtown, fox-trot or two-step.
Schoolman appears, love theme.
T. I paid this debt, dramatic tension.
T. Come on you tenderfoot, two-step.
T. Just as Bob is mustering, dramatic slow.
T. The red letter day, a waltz.
T. Rustlers over in the pocket, agitato.
T. The following morning, slow.
T. Title and estate, slow dramatic.
T. So Bob sends, love theme to end.

"Vengeance"

THE PICTURE

Five-part Drama. Released by World-Pictures, Features Montagu Love and Barbara Castleton, supported by Madge Evans, Louise Vale and George MacQuarrie. Directed by Travers Vale.

Values

Entertainment	Good
Story	Good
Acting	Good
Photography	Good
Technical Handling	Good
Settings	Good
Moral Effect	Wholesome

Points of Interest

Montagu Love in a strong role. A story of the East in which the hero avenges his father's wrongs. The acting of the principal players, and the debut of Barbara Castleton as a World star.

Story and Production

A son's desire to right his father's name before the world is the theme employed in "Vengeance." In the story, Montagu Love plays a man who had inherited his dead British father's aristocratic instincts and his native mother's mystic powers. For the father, driven from his home by a scheming brother, had gone to India and married a native woman. Upon his death, he had left a letter to his son, which narrated his wrongs. So, when the child grew up, he sailed for London and after many adventures he brought his uncle to account, and sailed for India with the girl of his choice.

The production moved rather slowly to begin with, but improved later when the story was well under way. In support of the featured players, Louise Vale and Madge Evans were seen to advantage.

ADVERTISING IDEAS

The statue of Buddha plays an important part in this picture, so exhibitors might effectively employ copies of the pagan god in their lobbies. Under these figures place signs reading, "The Mysticism of the East is felt in 'Vengeance,' in which the god Buddha figures so largely." Also distribute literature on Buddhism and quote from the various books written on the subject. A man dressed in the costume of the natives of India might be used to distribute figures of Buddha or literature. Also mention the names of the featured players in advertising copy, for Montague Love possesses a large public.

Catch Phrases

"The Eye of Buddha Stolen by a Former Slave Girl to Aid the Man She Loved." "He Avenged His Father's Name and Then Returned to the Land of Mystery and Happiness." "On His Twenty-first Birthday He Learned of His Father's Wrongs and with the Aid of Buddha, Righted Them."

"$5,000 Reward"

THE PICTURE

Five-part Drama adapted from the story "My Arcadian Wife," by Charles Wesley Sanders. Produced by Bluebird. Features Franklyn Farnum. Supported by Gloria Hope, William Lloyd, J. Farrell MacDonald, and Wharton Jones. Directed by Douglas Gerrard.

Values

Entertainment	Fair
Story	Fair
Acting	Good
Photography	Poor
Technical Handling	Good
Settings	Fair
Moral Effect	Wholesome

Points of Interest

A mystery story with a surprise ending. The good performance of J. Farrell MacDonald as Henry Arlington. Gloria Hope is attractive and does some good acting.

Story and Production.

The story of the picture which was adapted for the screen by F. Willis McGraw from "My Arcadian Wife" had

some good material in it but this seems to have been lost entirely when the title $5,000 Reward" is taken into consideration. The title is misleading and will harm the picture, as there is no mention of $5,000 or a reward. The scene at the gambling house also misleads to a certain extent as it has no real connection with the main plot.

The plot concerns Dick Arlington, a good-for-nothing who is about to be disinherited by his uncle when his uncle is mysteriously murdered. Dick is accused of the murder by his uncle's secretary. The police are called in, and Dick on the impulse of the moment runs away. He falls in love with a little country girl whose life he has saved and marries her after confessing that he is being hunted for the murder of his uncle, of which he is not guilty. He returns to the city with his wife and endeavors to clear up the mystery which surrounds his uncle's death. Tracy, Dick's lawyer and confidant, finally confesses having murdered Henry Arlington.

ADVERTISING IDEAS

It would be well to have cards printed "$5,000 Reward" at the —— Theater. Mail these to your patrons or distribute them as they are leaving the theater. Another good idea would be to have show cards made on the style of the posters that the Government puts out and then put up about town, on telegraph posts, station platforms, in show windows etc.

Catch Phrases

"Lawyer Confesses Murder." "Prominent Business Man Killed—Lawyer Guilty." "Love Forces Confession and Wins $5,000 Reward." "Crooked Lawyer Found Guilty." "$5,000 Reward Goes to Wife."

"Riders of the Night"

THE PICTURE

Five-reel Drama by John H. Collins. Produced by Metro. Features Viola Dana, Supported by Russell Simpson, Mabel Van Buren, George Chesbro, Clifford Bruce and Monte Blue. Directed by John H. Collins.

Values

Entertainment	Good
Story	Good
Acting	Excellent
Photography	Good
Technical Handling	Very Good
Settings	Good
Moral Effect	Wholesome

Points of Interest

Excellent acting of the star and every member of her supporting company. In one scene Monte Blue does especially fine work. An exciting story founded on a popular theme. The highly estimable direction.

The Story and Production

"Riders of the Night," the latest Metro picture starring Viola Dana, contains a simple but deeply moving and thrilling story of old Kentucky. How Sally Castleton becomes involved with the Night Riders, a band resembling the Ku Klux Klan, through the entrance of her sweetheart into the secret order; a mysterious slaying, with Sally's trial and conviction as the murderess—to be saved from the gallows at the last minute—furnishes the basic plot of the play.

The appeal of the picture to an audience lies in its tense excitement. The director, the actors and the scenario writers have made the most of it, with the result that the audience is pretty well keyed up all of the time. Miss Dana is called upon to play a rather difficult part and she more than merely performs her duties, the players assisting her to excellent work, particularly Monte Blue. The action is well timed, the drama progresses smoothly. It is built up to a healthy climax through the careful work of John H. Collins.

ADVERTISING IDEAS

A good advertising stunt would be to have a masked and cloaked rider go about your community, with a sign upon him reading: "One of 'The Riders of the Night,' which is at the —— theatre, with Viola Dana as star." Your lobby could contain a number of inanimate figures cloaked the same way, resembling the Ku-Klux Klan. This would be easy to do, as the cloak and mask completed envelope the figure. Dress your ticket seller and doorman the same way. Put plenty of enlarged stills of the picture and personal photographs of Miss Dana in your lobby

Catch Phrases

"Those Night Riders Want Justice." "Listen for Hoofbeats in the Dark Tonight.' "A Kentucky Story Without a Feud." "The Heart of Old Kentucky Thrills Through 'The Riders of the Night.'" "A Play Where Right Is Might."

"Mile-a-Minute Kendall"

THE PICTURE

Five-Part Comedy-Drama by Owen David. Adapted by C. Gardner Hunting. Released by Paramount. Features Jack Pickford. Supported by Louise Huff, Charles Aring, Jane Wolff, Casson Ferguson, Lottie Pickford. Directed by William D. Taylor.

Values

Entertainment	Good
Story	Good
Acting	Good
Photography	Good
Technical Handling	Very Good
Settings	Fair
Moral Effect	Wholesome

Points of Interest

Jack Pickford's appearance as a young ne'er-do-well, who finally "makes good." The screen adaptation of a stage play of a popular type. A finely acted and directed picture.

Story and Production

On choosing "Mile-a-Minute Kendall" for Jack Pickford, Paramount chose wisely, for it is a genuinely pleasing offering. The story moves briskly to a happy conclusion, and the action is at all times entertaining. In support of the star, Louise Huff and Lottie Pickford were seen to particular advantage in contrasting roles.

The story concerns a young idler, who spends most of his time and his father's money entertaining chorus girls. One, he is engaged to marry, but she deserts him when he is disinherited, and it is a sweet country girl who brings him back to his father's good graces, to fame and fortune as an inventor, and to happiness "ever after" as his wife.

ADVERTISING IDEAS

Feature Jack Pickford's name extensively in all advertising. Also draw attention to the fact that he is appearing in the picturization of a play which appeared on Broadway. It has also been frequently produced in stock. It would be well to advertise it as the romantic adventures of a millionaire's son. He is frequently arrested for violating the speed law, so exhibitors might place copies of subpoenas in the lobby.

Catch Phrases

"Mile-a-Minute Kendall" Violated All Laws, and Was Finally Brought to Task by Mother Nature." "'Mile-a-Minute's' Invention Brought Fame and Fortune to the Girl Who Trusted Him." "The Chorus Girl Jilted Him, but the Country Girl Taught Him the Meaning of Good Living."

MUSICAL PRESENTATION

Open with a waltz.

T. Down at Sunset Cave, a serenade.

T. Jack was always doing something, slow waltz.

T. Meantime Jack finds the sympathy, a gavotte.

T. Anticipating a brilliant match, a minuet.

T. A party where the roof's off, a fox-trot.

T. Sunrise, intermezzo.

T. Why Jack, you know of a girl, a waltz.

T. Eddie, I've lived on potatoes, lively.

T. Feels as if something, a waltz.

T. Midnight, soft, slow theme.

T. In the morning, lively waltz, with action to end.

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Next Issue the Last of May

TICKETS

COUPON AND STRIP

There is but One BEST—Those Made by WELDON, WILLIAMS & LICK

FORT SMITH, ARKANSAS

NEWS ITEMS FROM THE COAST

Wallie Beery Heard From—Davis Directing Triangle—Claire Du Brey in the Air

LOS ANGELES, CAL. (Special).—The William Russell Productions, Inc., is arranging to make a multiple-reel feature out of "All the World to Nothing," the novel by Wyndham Martyn. It had first been intended to make this into a five-reel picture but owing to the amount of splendid material it contained, it will be made into a six or seven-reel screen offering, starring Mr. Russell, giving him capable support.

Sam Comly, personal press representative for Dustin Farnum, has returned from a several days' visit to the Farnum camp in Tucson, Arizona.

The first episode of "The Wolf-Faced Man" the new Diando serial featuring George Larkin, has been shipped to the Pathe office in New York.

C. B. De Mille has completed the film production of David Graham Phillips' interesting story, "Old Wives for New."

Incidentally, Raymond Wells is directing the Triangle feature, "Old Loves for New."

Commodore J. Stuart Blackton has left for New York, taking with him his completed production, "Missing," from the novel by Mrs. Humphry Ward. A notable gathering witnessed a pre-view of this picture at a Hollywood theater previous to Comodore Blackton's leaving.

BEERY A MAGNATE IN JAPAN

Wallie Beery has been heard via a post card from Yokohama, Japan. He is Director General of Tayo Films Kaisha.

Charles E. Whittaker's screen version of "The Claw" is in production by Director Robert G. Vignola with Clara Kimball Young as star. The scenario is a particularly clever one and promises to show Miss Young at her best.

Sessue Hayakawa, and his own company, has gone to San Francisco for taking the scenes in his first Sessue Hayakawa independent production. Marin Sais plays opposite Mr. Hayakawa and Mary Anderson is the ingenue in this production. The story was written by the Japanese star, himself.

Bert Lytell has begun another Metro picture with Anna Q. Nillson as his leading woman.

Norman Kerry, the Beau-Brummel leading man of pictures made in California, is so anxious to do western stuff that he has even volunteered to dispose of his sleek black mustache which makes Norman Kerry—well, simply Norman Kerry! He is finishing the leading role opposite Dorothy Phillips in a six-reel picture at Universal City.

Hal Roach of the Rolin-Pathe studio, Frank Lloyd, "Toto," Bebe Daniels and Walter McNamara, scenario chief, combine in turning out funnier films than ever at this plant.

Monroe Salisbury, with Edna Earle playing opposite him, is now making a western feature picture under Elmer Clifton's direction. "The Eagle" is the name of the story.

Frank Condon, writer for the **Saturday Evening Post** and other fiction magazines, has been placed at the head of the Comedy Scenario Department at the Triangle Studios.

William Worthington has had the Sessue Hayakawa company at Monterey for five days of picture making.

Charles Ray is being directed by Victor Schirtzinger in a picture written by the latter, and entitled "A Nine o'Clock Town."

DIRECTORS TAKE ACTION

At a recent meeting of the Motion Picture Directors' Association at the Alexandria Hotel, a resolution was passed to make a drive in each studio, theater and among all members of the motion picture industry in the interest of our government's war fund. A wire was sent to Washington embodying the substance of such a resolution.

As Carl Laemmle looks over his lordly domain, known as Universal City, he can count up as many as eight different sources of income from as many different producing companies in addition to those under the Universal banner. Leasing space has been in great demand at Universal City from back ranch to front gate. The latest company to take space at this firm's plant is that of Sessue Hayakawa and his Haworth Company players.

The news of the illness of Geo. D. Baker, producing manager at Metro's Hollywood plant, came as a distinct surprise to his associates in business. Upon his suddenly being taken ill, he was rushed to a hospital and an appendicitis operation immediately performed. He is recovering.

WITHEY PICTURE A SUCCESS

Chet Withey gave a tryout showing of his seven-reel Griffith picture, "The Enemy Within" at Clune's Theater at Pasadena one night last week. The picture was well received and when shown to the general public there is no doubt but that it will be declared one of the best features the industry has produced. Mr. Withey is decidedly a Griffith product, plus enough originality and ideas of his own to make this combination a telling one. Dorothy Gish, Bobby Harron, George Fawcett and Charles Gerard are the principals in the picture.

Joe Roach, scenario writer, who has been at Camp Lewis for the last several months, has been in Los Angeles on a furlough for the past few weeks.

Tod Browning is a new name on the directorial list at Universal City. He is completing a picture with Ella Hall as star, and Eddie Ring Sutherland as her leading man.

Dorothy Dalton was granted a four weeks' vacation provided she would spend it in resting. Immediately she departed for Arrow Head Springs. The next time the studio heard from her she was at San Francisco and a few days later at San Diego. As all of these points are in entirely different directions, it is to be feared that Miss Dalton will need a rest when she returns from her month of resting.

Director Harry Edwards, now with Triangle Comedy Company, left for the Camp at American Lake on April 26th.

Nell Shipman, who was supposed to pour tea at Edna Earle's tea party of a week ago, could not do so for the simple reason that finishing some location scenes on the day of the party, she was stranded on the Newhall grade from which her car has mysteriously disappeared. It was hours before she reached town and several more hours before she discovered that an enterprising policeman had discovered, what he thought, an ownerless car and parked it for the night at a suburban police station.

Bessie Love was hostess at a tea Sunday afternoon at her Hollywood home. Fifty or more members of the motion picture industry were Miss Love's guests on this occasion.

Ashton Dearholt is giving the serial world a new kind of "heavy" in Universal's newest serial, "The Brass Bullet."

Isadore Bernstein, studio manager of the National Film Corporation, has this plant ready for the additional activities any time the management wishes to take over same. The sequel to "Tarzan of the Apes" is being produced at this plant by co-Directors Wilfred Lucas and Bess Meredyth. Cleo Madison, Enid Markey, Elmo Lincoln, Colin Kenny and Monte Blue are the principals in the cast.

Florence Vidor is making the most of her vacation from the Lasky studios by taking short trips to the different points of interest in Southern California.

DAVIS DIRECTS TRIANGLE FILMS

General Manager H. O. Davis of the Triangle plant, is wielding the directorial megaphone at this studio in addition to managing activities generally there. He is ably assisted in the latter occupation by E. G. Patterson.

Miles Overholt, one of the cleverest writers the newspaper and magazine world knows, has resigned the editorial desk of the Salt Lake **Telegram**, to manage the Title Department of the Triangle Culver City Studios.

Claire **Du Brey** had a thrilling experience last **week** when she made a flight in a hydroplane that was built in Santa Barbara for United States Government experimental purposes. No one but the stockholders have ever been allowed before to go up in the plane. Claire was up in the clouds for half an hour.

Ora Carew is another one of the Los Angeles colony to burst forth with a new car on the boulevards. She has had a special place built to house the machine during the day at the Diando studio, where she is working in the latest Pathe serial, "The Wolf-Faced Man."

Paul R. Conlon, personal press representative of Roscoe Arbuckle, joined the class of benedicts last week and immediately thereafter was notified of an early date on which he will "present arms" for his country.

Dustin Farnum and his leading woman, Winnifred Kingston, were honor guests at a surprise party in Tucson. The hosts were ranchers and cowboys of Las Moras Ranch, where the Farnum company have been busy for the past two weeks in the production of "The Light of Western Stars."

DIR. RELEASES

(Continued from page 707)

SHORT SUBJECTS

GENERAL FILM.

25 West 44th St., N. Y.

(Blue Ridge Dramas)

Two reels—rel. irreg.

The Return of O'Garry.....2000 ft.
Mountain Law.....2000 ft.
The Raiders of Sunset Gap.....2000 ft.
O'Garry Rides Alone.....2000 ft.
The Man from Nowhere.....2000 ft.

(O. Henry Stories)

Two or more reels—comedy-drama—every Sat. Features Mildred Manning, Patsey DeForest, Jean Paige, Adele DeGarde, Bernard Seigel, William Dunn, Miriam Miles, Duncan McRae, Evart Overton, Chet Ryan, Walter McGrail. Prod. by Vitagraph.

A Madison Square Arabian Night (Patsey DeForest, Duncan McRae)..2000 ft.
The Ratskeller and the Rose (Adele DeGarde, Evart Overton).....2000 ft.
By Injunction (Chet Ryan, Patricia Palmer).....2000 ft.
The Song and the Sergeant (Alice Terry, Stanley Dunn, Templer Saxe)...2000 ft.
Lost on Dress Parade (Patsey DeForest, Evart Overton).....2000 ft.
Nemesis and the Candy Man (William Dunn, Miriam Miles).....2000 ft.
Rubaiyat of a Scotch Highball...2000 ft.
The Buyer from Cactus Cry.....2000 ft.
The Purple Dress (Agnes Ayres and Evart Overton).....2000 ft.
The Enchanted Profile (Agnes Ayres and Evart Overton).....2000 ft.

(Judge Brown Stories)

Two-reel comedy-dramas—rel. irreg. Series of 20 stage acts, written and supervised by Judge Willis Brown.

Thief or Angel.....2000 ft.
The Rebellion.....2000 ft.
A Boy-Built City.....2000 ft.
I'm a Man.....2000 ft.
Love of Bob.....2000 ft.
Dogs vs. Dogs.....2000 ft.
The Case of Bennie.....2000 ft.

(Wolfville Tales)

Clients of Aaron Greene.....2000 ft.
Cynthiana.....2000 ft.
Tucson Jennie's Heart.....2000 ft.

The Value of the Lobby

(Continued from page 710)

If the manager of a theater has not the particular talent to take advantage of this "lobby value" he can easily obtain the services of experts in that particular line, for there are experts and specialists in that as in most other things, who will lay out the lobby display so the most will be realized from it. For instance, if a theater manager will call on the manufacturer of lobby frames he will find that the frame company will lay out the lobby and display for him to the best advantage, that being a part of the service connected with their business.

If Mr. Manager would awaken to the big fact that in such instances he should not try to see how cheaply he could buy some lobby display frames that "would do," but should call in the lobby expert the same as he would call the doctor when his child was sick, tell him he wanted to get proper value from his lobby and place himself in his hands, he would find that for an expenditure much smaller than he realizes he can increase his business noticeably.

The lobby is your Silent Salesman. Dress it properly in keeping with the show you are giving and it will do wonders for you. Neglect it and its powers decrease in exact ration to that neglect. If your house is trying to improve year after year, show that improvement in the appearance of your lobby. Seek to dress it differently from your competitors; there is no virtue in doing it the same old way for month upon month. And this is true of anything that is used to attract the public. It must change or lose its appeal. You wish to sell certain hours of your show to the public; they must be given a hint of what is going on inside that hint must be put in an attractive manner, with just enough of it held back to make the customer eager to see more. And above all with Improvement constantly in mind. To this end your lobby should work under expert supervision and earn for itself a reputation among your patrons. As one manufacturer aptly puts it, "Look up your lobby display with the cash-box."

* * *

"Daughers of Fate," by Nathan Appleton Tefft, is a three-act play, published by Richard G. Badger, the Gorham Press, Boston. It is a story of the American Revolution, depicting the language and customs of New England in the early days of the country. This is Mr. Tefft's first published drama, although he has written other plays, some of which he has produced. "Daughters of Fate" is particularly interesting at this time.

PERSONALITIES

Frank R. Willey, who has been connected with World Pictures for some time as a news photographer, has resigned his position to accept the position of news photographer for the Y. M. C. A. in Europe. Mr. Willey will take "stills" and motion pictures of the Y. M. C. A. huts and other establishments and the photos he takes will be used in the forthcoming drive for additional funds with which to further the work of this organization.

Harry McRae Webster, who has just completed his seven-reel feature, "Reclaimed," the work of Richard Field Carroll, is confined to his home, having been striken with a serious ailment the day the last reel was assembled.

Jay A. Gove, director of publicity and advertising for the Fox Film Company, visited Buffalo last week. He called upon the local papers to find out their wants in the line of screen publicity.

L. B. Skeffington, former managing editor of the **Theatrical News** of Buffalo, has resigned. It is rumored he will return to Rochester to engage in newspaper work.

George D. Baker, manager of productions at Metro's West Coast Studios, is in Good Samaritan Hospital, Los Angeles, recovering from an operation for appendicitis. Mr. Baker was stricken at his desk at the studio and underwent the operation a few hours later. During his illness his duties will be assumed by Joseph W. Engel, treasurer of the Metro Corporation.

F. Tarkington Baker has been appointed Universal press representative for the Middle Western territory. His headquarters will be located with the Central Film Company, of Indianapolis, a subsidiary of Universal.

Dan Lederman, of Des Moines, who has been appointed traveling representative of Universal, came to town last week to look over the home office. He started on his first trip over the country for the firm later in the week.

Robert Blattner, credit man in the home office of Select Pictures Corporation, has joined the National Army. Mr. Blattner has been an active worker, and is popular in picture circles.

Louise Boyer is the latest acquisition to the colony of scenario writers preparing productions for Metro stars. Mrs. Boyer has studied painting in Paris, and pageantry in America, and she has specialized in decorative design.

Nelson Evans, president of the Evans Studio of Los Angeles, Cal., a farmer exchange man, has been requisitioned for governmental service for the term of the war. His last bit of work before leaving the film industry was the construction of a wonderful lobby display for the Goldwyn film "Mickey."

Nellie Allen, a new Triangle heavy, will be seen for the first time in the forthcoming feature production, "Station Content." She has just joined Triangle forces and is supporting Gloria Swanson.

Henry T. Scully, manager of Paramount-Artcraft New Haven exchange, plans a formal opening of his new quarters there early in May. He will show city officials and a few other guests his private theater, the first of the sort in the state, and immediately afterward will open it to display his films to his customers. The entire building was erected specially for Mr. Scully's plant, which is headquarters for the entire state and for western Massachusetts, and is admirably well fitted for its purposes.

Select Branch Manager Fred C. Aiken, of Chicago, included in a recent report to the home office a sales achievement which gives this enterprising film booster a batting average of .833. This arises from the fact that, of the twelve theaters on Madison Street, west of the Chicago River, ten have been signed up by his staff for the entire releases of the stars embraced in the Select Star Series.

J. L. Healy, manager of the Harrisburg Film and Supply Company, Chestnut and Dewberry Street, Harrisburg, Pa., has purchased control of the Star Theater, Hummelstown, from Kramer and Karmany, and has assumed the management in addition to his present business. He has advanced the admission price from 10 to 15 cents.

Isaac Marcus, proprietor of the Royal and National theaters, of Harrisburg, Pa., and who last fall acquired control of the Family, in the same city, from Jack Gold, has reopened the latter picture house after several months during which it was "dark," due to the difficulty in obtaining fuel.

Charles Weidner, formerly assistant treasurer of the Grand Opera House, Cincinnati, has been made manager of the Colonial Theater, devoted to motion pictures.

Harry Houdini is being groomed for a big ten-part serial. He will play the part of the gentlemanly secret service officer. His well-known ability to get out of tight situations should serve him in good stead.

Foursquare Pictures have just contracted with M. C. Hughes to take complete charge of its Buffalo and Pittsburgh exchanges. Mr. Hughes is a college graduate and one of the youngest managers in the business. He was formerly manager of the Metro Film Service of Canada.

Marjorie Rambeau is contemplating a period of rest at White Sulphur Springs after her long and arduous season on the stage and in war work.

Burton George is the newest addition to the directorial forces of William Fox. He has been working mainly on the West Coast, but will now make Fox pictures in the East. His first will be "The Sleepwalker," with George Walsh.

Metro's service flag has two more stars. Hazen Ross, of the executive office force, 18 years old, has joined the field artillery, and Benny Alexander, of the shipping department, has signed up with the engineers.

Lottie Alter, a favorite actress of the dramatic stage, will take part in a coming Metro feature, "The Winning of Beatrice," to introduce the correct atmosphere into the bazaar scenes.

Don Marq Hix, formerly cartoonist on the Cox newspapers in Ohio, has been installed as cartoonist of the West Coast publicity department of the Famous Players-Lasky Corporation.

Carl Harbaugh, who directed the two last Walsh subjects, will direct Peggy Hyland in her third Fox production, "Other Men's Daughters." Fort Lee will be the locale for the filming.

Max L. Levenson, of Boston, long identified with the motion picture industry as personal counsel to Hiram Abrams and Walter E. Greene, of the Famous Players-Lasky Corporation, and as New England counsel for this company, has been appointed Assistant Attorney General.

Henry Harvey Bremer is sole heir to a $5,500 estate left by his grandmother, Agnes Hathaway, a motion picture actress. He is the white-haired boy who had a part in "The Birth of a Nation," and the story came out this week when a lawyer petitioned the Surrogate to appoint an administrator.

Julius Singer was absent from his desk at the Bee-Hive Exchange for several days with grip. He returned to his office Tuesday.

James Mendelsohn is now selling the Billy West-King-Bee comedies in Long Island. Geo. A. Ross now is in charge of the Brooklyn territory, and Jack Pivar has been made manager of sales through New Jersey.

Justin Fair, recently dramatic and photoplay editor of the Newark *Star-Eagle*, has become a member of the Publicity Department of Pathe Exchange, Inc.

The Smith Brothers of the film industry, meaning A. E. Smith, president of the Vitagraph Company; W. S. Smith, manager of the Western Vitagraph studio; George H. Smith, directing Vitagraph's interests in England, and David Smith, director at the Hollywood plant, have the following members of their families in patriotic service: Captain A. Victor Smith (brother), last heard from in a camp in Florida; Lieut. George H. Smith (nephew), recovering from his wounds, now at Officers' Training Camp, Shorncliff, England; Sergeant Vincent Smith (nephew), recovering from his wounds, now with the British troops near Jericho; Corporal Ed. J. Smith, in a hospital in Upton, England; Lieut. Nat. Wright (brother-in-law), at Salonica; Frank S. Smith, Battery A, 143rd Field Artillery at Camp Kearny; Ernest Hunt (nephew), Aviation Corps, some place near Michigan.

A. H. Jackson, of Fremont, Ohio, has purchased the controlling stock in the Fremont Opera House Company, which means extensive changes and improvements are soon to be made in the theater. The opera house is devoted to high-class pictures.

D. Lee Dennison has become manager of the Pittsburgh office of General Film Company. He was for the past two years personal representative of James Steele of the Paramount interests, his attention being devoted to Cleveland, Indianapolis, Detroit and Pittsburgh with headquarters at the latter point. Formerly he was exchange manager for George Kleine in Pittsburgh.

General Film Company has made a change at St. Louis, having installed F. I. Fegan as branch manager at that point. Mr. Fegan has been for some years in charge of the Standard Film Company at Kansas City, and is one of the most widely acquainted exchange men in Missouri. He succeeds H. E. Elder, one of General's veteran employees, who is to be transferred to another important point.

George Vivian Martin has been assigned to the Cincinnati offices of the United Pictures of America, Inc., which are under the management of C. C. Hite.

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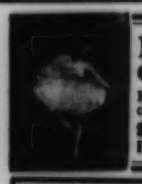
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THE WEEK IN STOCK

New Stock and Drama League

COLUMBUS, OHIO.—The week of April 29-May 4 was chiefly notable for two events, theatrically speaking. The first was the installation of the new stock company at B. F. Keith's theater. This is the first time the local Keith house has had stock and the premiere was of interest for that reason. Another one was Maude Gilbert, who has been engaged to play the feminine leads, and another one was George Farren, an old stock friend of Columbus, who returns as director. Albert Cross, seen the past season with Mrs. Fiske in "Madame Sand," is the leading man, and the rest of the company looks promising. The first week's production was "Cheating Cheaters."

The Columbus Center of the Drama League of America ended a successful season with a group of one-act plays at the Knickerbocker, April 26. The first play given was by a league member, Humphrey W. Pearson, "Blest Be," chosen as the best of six original plays submitted by members. The sketch had to do with the troubles of a "mixed quartette" behind the pulpit during the progress of the sermon, and was capably presented by Florence Gilliam, Dorothy Fulcher, and Messrs. Sidney Haas, Mark Huber and Howard Rose. "Mothers of Men," by Percival Wilde, was the second play given and proved to be a touching bit of pathos of the present war. This was given real artistry by the acting of Miss Helen Kidwell and Mrs. Charles St. John Chubb as the two mothers whose sons are given to the cause. The last and most pretentious offering of the evening was Stanley Houghton's "Fancy Free" delightfully given by Elizabeth Lyons, Harry E. Rosch, and Mr. and Mrs. Boyd Vincent Cherry. The first impression made by this play was the beautiful staging given it, as the interior set had been designed and executed by a local artist, Mr. R. Kinsman Waters. The gowns worn by Miss Lyons and Mrs. Cherry were very striking.

Besides the plays mentioned the Drama League has also produced during the year "The Shadow of the Glen," "Joint Owners in Spain," "Overtones," "Accidents," "The Xmas Present," "Maker of Dreams," "Before Breakfast," "Friends Invited," "Tents of the Arabs," "Suppressed Desires," "Pelleas and Melisande," and "Death of Pierrot," all of which were produced in a professional way and given with no little success.

L. ATWELL LANGLEY.

• • •

Hyperions of New Haven

NEW HAVEN.—"The Lion and the Mouse" made a big hit with a big audience at the Hyperion week May 6. Jane Morgan as the Mouse was exquisitely emotional, and wore three very beautiful costumes. Alfred Swenson as the Lion gave the best interpretation of the part I have seen, and I have seen a great many. De Forrest was boyish and real as Jefferson. Frank Thomas did a delightful bit as Bagley. Lorle Palmer as Mrs. Rossmore and Charles Andre as Judge Rossmore handled their parts cleverly. Louise Farnum's Mrs. Ryder was a trifle overdrawn in the last act, but well done. Ida Maye looked sweet, and was appealing as Kate Roberts. Arthur Griffin played her father with understanding. Russell Fillmore as Rev. Deetle was very different, and altogether unusual. Ethel Robbins, Emmy Martin and Edith Handforth did small bits very well. Charles McBride, Will H. Sloan, Jerry Broderick and Florence Hausleln completed the cast.

The Hyperion Players are receiving congratulations on all sides for their splendid work in the Liberty Loan. They sold over $68,000 in nine performances, and each and every one wears a Bond button. May 13, "The 13th Chair."

HELEN MARY.

• • •

"Raffles" in Somerville

SOMERVILLE, MASS. — "Raffles," the amateur cracksman, the offering by the New England stock company the week May 1, pleased. Arthur Howard had the title role. Enid May Jackson, who is taking Miss Bushnell's place, also shared heavily in the honors. "Broadway and Buttermilk" follows. The stage settings were arranged by Director Ritchie and received much praise. Week May 4 marked the company's 37th this season.

STEADY.

• • •

"Silk Stockings" in Oregon

PORTLAND, ORE.—The Alcazar Players at the Baker did a thriving business during the week of April 21 with "A Pair of Silk Stockings." Ruth Gates shone in the lead. An interesting event was the first appearance of Josephine Dillon, billed as second leading woman of the company.

LOGAN.

Off and On in Minneapolis

MINNEAPOLIS, MINN.—Things have been moving along in very lively fashion at the Shubert, the home of Minneapolis stock, in recent weeks. Florence Stone has left, rumor has it, not to return. Marjorie Foster, popular successor of Miss Stone last fall and one of the most capable actresses who ever graced the Shubert stage, was visiting star of the Players for several weeks, appearing in the following plays during her six weeks' stay: "The House of Glass," "The Blue Envelope," "Alma," "Potash and Perlmutter," "Potash and Perlmutter in Society" and "The Cinderella Man." In the above list of plays Manager Niggermeyer "put over" two novelties, viz.: a musical production in "Alma," Miss Foster handling the title role in bewitching style; and the two "Potash and Perlmutter" plays, one following the other. William Mortimer and Dwight Meade appeared as Abe and Mawruss respectively, and the cast in the former play remained intact for the latter. Miss Foster bid farewell to her many friends in this city when she appeared in "The Cinderella Man," week April 14, and no happier vehicle could have been selected to carry the little star away. Miss Foster has joined her husband, Arthur Holman, who is directing a summer stock company at the Wilson Avenue Theater, Chicago.

Grace Carlyle is the new leading woman at the Shubert, opening in "Cheating Cheaters," April 21. As Nan Gary in this play Miss Carlyle won her audiences throughout the week, and her future work is looked forward to with eager interest. Dwight Meade, on whose shoulders rest the burdens of leading man, continues to give superior performances in his every role. A more valuable member of a stock organization would be hard to find than William A. Mortimer. Mollie Fisher, Frederick Dunham, Gertrude Ritchie, Jack Marvin and Oliver Eckhardt are other "regulars" of the company, each of whom can always be counted upon to contribute finished portrayals. "Playthings," week April 28, to be followed by "His Lord and Master."

CAROLINE BEEDE.

• • •

Emerson's 35th Week

LAWRENCE, MASS.—Colonial "The Guilty Man" (from the French) by Ruth Helen Davis and Charles Klein, was presented for the first time in stock (according to Managing-Director Bernard Steele) by the Emerson Players, at the Colonial, for the thirty-fifth weekly offering of their season.

The work of Maud Blair, in the role of Marie Forgeat, the wronged girl of the first act, and the long suffering mother of the succeeding acts, was the most prominent of the play, and worthy of special mention. Leo Kennedy was good in a difficult role, that of Claude Lescuyer, "The Guilty Man"; and Dorothy Dickinson added charm and grace to the play in her part of Claudine Forgeat.

The play was well cast, the remainder of the parts being also well played by Georgette Marcel, as Heloise Lescuyer; Joseph Crehan as Gaston Marceau, Bernard Steele as Flambon, Franklyn Munnell as Dr. Berlier, Ethel Ryder as Rosalie; Ben Hadfield as M. Lescuyer Clara Rose Hubner, as Madame Ristac, Tom Whyte as Jean Michaud and Presiding Judge, Joe Guthrie as Loran, and Richard Barry as Chief of Police. Week May 3, "Charlie's Aunt."

W. A. O'REILLY.

• • •

Stir in Salem

SALEM, MASS.—Week April 29, Empire Players produced "The Little Millionaire" in great style. As usual Florence Hill and Elmer Thompson carried off the singing honors, although the rest of the cast were not too far behind. At the close of the second act some remarkably effective patriotic tableaux were staged which brought thunders of applause and amid great enthusiasm the company and audience joined in singing "The Star-Spangled Banner."

Week May 6, Manager Katzes secured the only release of one of the biggest plays of the year, "The 13th Chair." Miss Salisbury had the Margaret Wycherly role.

DOROTHY BENNETT.

• • •

Oliver Players Keep It Up

LINCOLN, NEB.—The Otis Oliver Players at the Oliver have kept up the drawing qualities shown at the beginning and continue to do big business. The entire company did themselves credit in "The Man from Over There," week April 15, while in "What Happened to Mary," week April 22, Vada Heilman in the leading role showed up better than at any time this season. "The Virginian," week April 29, with "Too Many Cooks," week May 6, and "Such is Life" underlined.

V. E. FRIEND.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Wednesday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): Victoria, B. C., Can. 13, Vancouver 14, Tacoma, Wash. 15, Portland, Ore. 16-18.
ANGLIN, Margaret: Chgo. April 1—indef.
BARRYMORE, Ethel (Chas. Frohman, Inc.): N.Y.C. Feb. 14—indef.
BLIND Youth (Lou-Tellegen): Chgo. April 28—indef.
BUSINESS Before Pleasure (A. H. Woods): N.Y.C. Aug. 15, 1917—indef.
COPPERHEAD, THE (J. D. Williams): N. Y.C. Feb. 18—indef.
COUNTRY Cousin (Klaw and Erlanger and G. Tyler): Boston April 1—indef.
DOLL'S House (Arthur Hopkins): N.Y.C. April 29—indef.
EYES of Youth (Messrs. Shubert and A. H. Woods): N.Y.C. Aug. 22, 1917—indef.
FRIENDLY Enemies (A. H. Woods): Chgo. Mar. 11—indef.
GENERAL Post (Chas. Dillingham): Boston April 29—indef.
HER Country (Walter Knight): Boston April 29—indef.
HODGE, William (Lee Shubert): N.Y.C. Feb. 25—indef.
KEEP Her Smiling (Richard Walton Tully): Boston, April 8—indef.
LITTLE Teacher (Cohan and Harris): N.Y. C. Feb. 4—indef.
LOMBARDI, Ltd. (Oliver Morosco): N.Y.C. Sept. 24, 1917—indef.
MAN Who Came Back (Wm. A. Brady): Phila. Feb. 18—indef.
MAN Who Came Back (Wm. A. Brady): Boston, Dec. 24—indef.
MAN Who Stayed at Home: N.Y.C. April 3—indef.
MANTELL, Robert (Wm. A. Brady): Seattle, Wash. 13-18, Edmonton, Can. 20-22, Calgary 23-25.
MARRIAGE of Convenience (Henry Miller): N.Y.C. 1—indef.
MAUDE, Cyril: 'Frisco, April 1—indef.
NANCY Lee (Henry B. Harris, Est.): N. Y.C. April 9—indef.
PAIR of Petticoats (Messrs. Shubert): N.Y. C. Mar. 18—indef.
PARLOR, Bedroom and Bath (A. H. Woods): N.Y.C. Dec. 24, 1917—indef.
PETER Ibbetson (Messrs. Shubert): Chgo. April 15—indef.
POLLY With a Past (David Belasco): N.Y. C. Sept. 8, 1917—indef.
ROBSON, May: Medicine Hat, Can. 13-14, Swift Current 15, Moose Jaw 16-18, Regina 20-22.
SERVANT IN the House: N.Y.C. April 24—indef.
SEVEN DAYS' Leave (Lawrence Anhalt): N. Y.C. Jan. 17—indef.
SEVENTEEN (Stuart Walker): N.Y.C. Jan. 22—indef.
SKINNER, Otis (Chas. Frohman, Inc.): St. Paul, Minn. 13-15, Minneapolis 16-18.
TAILOR-MADE Man (Cohan and Harris): N.Y.C. Aug. 27, 1917—indef.
TIGER Rose (David Belasco): N.Y.C. Oct. 3, 1917—indef.

PERMANENT STOCK

BALTIMORE: Auditorium.
BAYONNE: Strand.
BOSTON: Copley.
BRIDGEPORT: Lyric.
BROCKTON, Mass.: Hathaway's.
BROOKLYN: Crescent.
BROOKLYN: Fifth Avenue.
BROOKLYN: Grand Opera House.
BUFFALO: Star.
BUTLER, Pa.: Majestic.
CHICAGO: National.
DENVER: Denham.
DES MOINES: Princess.
ELMIRA, N. Y.: Mozart.
EL PASO, Texas: Crawford.
FORT WORTH, Texas: Savoy.
GERMANTOWN, Pa.: Orpheum.
HAVERHILL, MASS.: Academy.
HOBOKEN: Strand.
JAMESTOWN, N. Y.: Samuel's Opera House.
LAWRENCE, Mass.: Colonial.
LINCOLN, Nebr.: Oliver.
LOS ANGELES: Morosco.
LYNN, Mass.: Central Square.
MALDEN, Mass.: Auditorium.
MILWAUKEE: Shubert.
MINNEAPOLIS: Shubert.
MOLINE, Ill.: Palace.
MONTREAL: Orpheum.
NEW HAVEN, Conn.: Hyperion.
NEW YORK CITY: Lafayette.
NORTHAMPTON, Mass.: Academy of Music.
OAKLAND: McDonough.
OAKLAND: Playhouse.
OKLAHOMA CITY: Palace.
PATERSON, N. J.: Empire.
PORTLAND, Ore.: Baker.
ST. JOSEPH, Mo.: Tootle.
ST. PAUL: Shubert.
SALEM, Mass.: Empire.
SALT LAKE CITY: Wilkes.
SAN DIEGO: Strand.
SAN FRANCISCO: Alcazar.
SCHENECTADY: Van Curler.
SEATTLE: Wilkes.
SHARON, Pa.: Morgan Grand.
SIOUX CITY: Grand.
SOMERVILLE, Mass.: Somerville.
SOUTH BEND, Ind.: Oliver.
SYRACUSE: Empire.
TRENTON, N. J.: Trent.
TROY, N. Y.: Lyceum.
TULSA, Okla.: Grand.
TORONTO: Royal Alexandria.
UNION HILL, N. J. Hudson.
VANCOUVER: Empress.
WALTHAM, Mass.: Park.
WASHINGTON: Poli's.
WINNIPEG, Can.: Winnipeg.
WORCESTER: Grand.

OPERA AND MUSIC

BACK Again (Weber and Fields): Phila., April 22—indef.
FANCY Free (Messrs. Shubert): N.Y.C., April 11—indef.
FLO Flo (John Cort): N.Y.C. Dec. 20, 1917—indef.
GOING Up (Cohan and Harris): N.Y.C. Dec. 25, 1917—indef.
HER Regiment (Joe Weber): Chgo., April 14—indef.
KISS Burglar (Wm. P. Orr and J. M. Welch): N.Y.C. 9—indef.
LEAVE It to Jane (Wm. Elliott, Comstock and Gest): Chgo. Jan. 22—indef.
MAYTIME (Messrs. Shubert): N.Y.C. Aug. 16, 1917—indef.
OH, Boy! (F. Ray Comstock): Phila., April 1—indef.
OH, Lady! Lady! (Comstock and Elliott): N.Y.C. Feb. 1—indef.
OH, Look! (Harry Carroll and Wm. Sheer): N.Y.C. Mar. 7—indef.
RAINBOW Girl (Klaw and Erlanger): N.Y. C. April 1—indef.
SINBAD (Messrs. Shubert): N.Y.C. Feb. 14—indef.
SO Long Letty (Oliver Morosco): Boston April 15—indef.
STONE Fred (Chas. Dillingham): N.Y.C. Oct. 16, 1917—indef.
TICK Tock Girl (Boyle Woolfolk): Peoria, Ill. 16-18.
TOOT-TOOT! (Henry W. Savage): Boston April 22—indef.

MINSTRELS

DUMONT'S: Phila. Sept. 1, 1917—indef.
HILL, Gus: Camp Merritt, Tenafly, N. J. 12-15, Camp Dix, Wrightstown 16-18.

MISCELLANEOUS

THURSTON, the Magician (R. Fisher): Balto. 13-18, Akron 20-25.

COMPANIES ARE INCORPORATED

Charters Granted to Eight New Motion Picture and Theatrical Enterprises

ALBANY, N. Y.—Secretary of State Francis M. Hugo granted charters the past week to eight new amusement enterprises formed to engage in the motion picture and theatrical and other amusement attractions.

According to a certificate of merger filed with the State, the Reliance Motion Picture Corporation of Virginia and the Mexican War Film Corporation of New York have combined.

The New York Mutual Film Corporation has paid in $50,000, which is the entire amount of its capital stock, and the Ned Finley Films has also paid up its capital of $20,000.

The list of new companies:

The Abbey Producing Company, New York City. To produce and present motion pictures, photoplays, vaudeville and other amusement features. Capital, $1,000. Directors: Joseph F. Moran, Lyle D. Andrews and Marcus E. Joffe; Vanderbilt Theater, New York City.

Grand Street Theater Corporation, New York City. Proprietors and managers of motion picture and other theaters. Capital, $1,000. Directors: Louis Goldstein, Carrie Goldstein and Elias Mayer; 207 West 118th Street, New York City.

Regun Amusement Company, New York City. To engage in a general motion picture business, to conduct theaters and produce films of various kinds. Capital, $10,000. Directors: Elias Mayer, Charles Steiner and Alfred L. Harstn; 243 East Eighteenth Street, New York City.

Hempstead Amusement Corporation, Hempstead, Long Island. To engage in the motion picture film industry, also theatrical and general amusement business. Capital, $10,000. Directors: Alfred J. Hudson, Edward Lavine and John Baptiste; 55 John Street, New York City.

Naroma Corporation, New York City. Theatrical and motion pictures. Capital, $1,000. Directors: John E. Moran, David J. Price and Marcus E. Joffe; 111 Broadway, New York City.

The Park Theatrical Company, Stapleton, N. Y. To engage in the motion picture and theatrical business. Capital, $5,000. Directors: Irving D. Johnson, Charles H. Moses and Helen M. Johnson; Tompkinsville, Staten Island.

Johnson and Moses Theatrical Company, Stapleton, N. Y. Theatrical and motion picture business. Capital, $2,000. Directors: Irving D. Johnson, Charles H. Moses and Helen M. Johnson; Tompkinsville, Staten Island.

The Richmond Theatrical Company, Stapleton, N. Y. Theatrical and motion picture business. Capital, $5,000. Directors: Irving D. Johnson, Charles H. Moses and Helen M. Johnson, Tompkinsville, Staten Island.

New Amsterdam Theatre W. 42d Street
Evgs. at 8.15. Mats. Wed and Sat. 2.15.
Klaw & Erlanger's New Musical Play
The Rainbow Girl
Book and Lyrics by Rennold Wolf.
Music by Louis F. Hirsch.
Staged by Julian Mitchell
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Republic West 42d St. Evgs. 8.30. Mats. Wed. & Sat. at 2.30.
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With BARNEY BERNARD and ALEXANDER CARR
By MONTAGUE GLASS and JULES ECKERT GOODMAN

Liberty Theatre, W. 42d St. Evenings at 8.20.
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COHAN & HARRIS PRESENT
Going Up
BIG MUSICAL HIT
Book and Lyrics by Otto Harbach and James Montgomery.
Music by Louis A. Hirsch.

EMPIRE B'way and 40th St. Evenings. at 8.15.
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Ethel Barrymore
In the new 3 act comedy **BELINDA**
By A. A. MILNE
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By JAMES M. BARRIE

LYCEUM 45th St. and B'way. Evenings at 8.30.
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DAVID BELASCO Presents
Tiger Rose
A Play of the Great Northwest by Willard Mack

BELASCO West 44th St. Eves. at 8.30. Matinees Thursday and Saturday at 2.30.
DAVID BELASCO Presents
Polly With a Past
A Comedy by George Middleton and Guy Bolton.

HUDSON W. 44th Street Evenings at 8.10
Mats. Wednesday and Saturday 2.15
EUGENE WALTER'S
Nancy Lee
With CHARLOTTE WALKER and LEWIS STONE

Playhouse 48th, E. of B'way 'Phone Bryant-3428
Evgs. 8.20 Mats. Wed. & Sat. 2.20.
COHAN & HARRIS Present
The Little Teacher
A Comedy Drama, by Harry James Smith, author of "A Tailor-Made Man"
with MARY RYAN

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AL. JOLSON IN **"SINBAD"**

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MAYTIME
With CHARLES PURCELL and PEGGY WOOD & WILLIAM NORRIS

Booth Theatre, 45th St., W. of B'way. Phone Bryant 6100.
Evenings, 8.30 Matinees, Wed. & Sat. 2.30.
BOOTH TARKINGTON'S
SEVENTEEN
A Play of YOUTH and LOVE and SUMMERTIME

39th Theatre, nr. B'way. Phone 413 Bryant. Evgs. 8.30. Matinees Wed. & Sat. 2.20.
MR. LEE SHUBERT Presents
William Hodge
In His Best Comedy
"A CURE FOR CURABLES"

Maxine Elliott's Thea., 39th, E. of b'way. Phone 1476 Bryant.
Evgs. 8.30. Mat. Wed. & Sat. 2.30
EYES OF YOUTH
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